

11-7-2005

## Columbia Chronicle (11/07/2005)

Columbia College Chicago

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**INSIDE**  
 50 Cent takes on movies  
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Erin Mash/The Chronicle

Columbia students protest the Bush administration in front of Columbia's Wabash Campus Building, 623 S. Wabash Ave., during a nationwide student class-walkout and rally on Nov. 2.

## Students walk out on Bush

### Columbia students rally against president

By Alan J. Baker  
 City Beat Editor

Columbia was among more than 40 colleges and universities that participated in a nationwide class-walkout and rally on Nov. 2 calling for the resignation of President George W. Bush.

The Columbia College Chapter of World Can't Wait, a national group aiming to give Americans

the voice to speak out against the Bush administration, gathered students outside the Wabash Campus Building, 623 S. Wabash Ave., before marching under police escort to a citywide rally at Federal Plaza.

"This is more than just a protest," said Samantha Hamlin, one of the founders of Columbia's chapter. "It's an intention to begin a long-term movement that really wants to drive Bush out of office."

Hamlin helped establish the World Can't Wait chapter at

Columbia after meeting with members from the citywide chapter three months ago. Since then, Hamlin worked closely with a core of about 15 students to officially be recognized through Columbia as well as promote the Nov. 2 rally.

Hamlin started her campaign by speaking in about 30 classrooms on how important she feels the movement is. An extensive flier campaign soon followed, leading

See Rally, Page 19

## Mmmmbop, they're mmmmback

### Get ready: Hanson coming to Columbia

By Jessica Pearce  
 Assistant Campus News Editor

The late 1990s pop band Hanson, best known for the infectious chorus of its radio hit "Mmmmbop," is back and coming to Columbia.

Hanson, which is made up of brothers Isaac, Taylor and Zac, hit it big with its 1997 album *Out of Nowhere*. After *Out of Nowhere* the group seemed to disappear back into that nowhere. Since then, the band has recorded seven albums, but none received the extensive airplay of the first album. Hanson is coming to Chicago to promote its latest album, *Live and Electric*, which comes out on Nov. 10 and was produced on the band's label, 3CG.

Jennifer Baird, a junior marketing student, helped to bring the band to

Columbia. She's been a fan since their first album, and is a member of the Hanson fan club. When Hanson announced its intention to launch a college tour, the fan club offered students the chance to tell Hanson why it should come to Columbia, and Baird jumped on it. She said Hanson's newest album fits in with Columbia's independent nature.

"Hanson released this album independently," Baird said.

Baird feels that corporate-owned radio stations control what music is heard, and if they decide not to play a band, it's very hard for that band to get exposure.

"We want control of music again, and we want to have choices," she said.

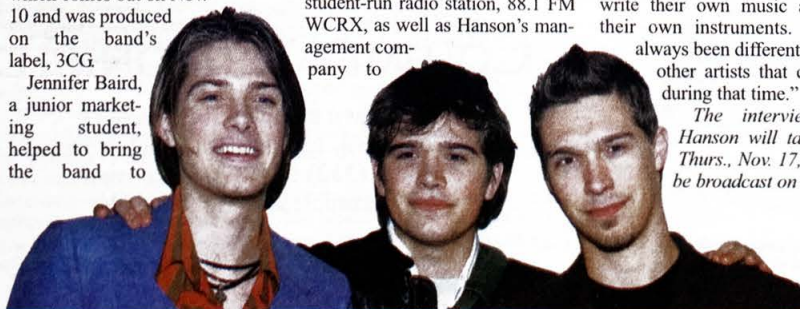
Baird worked with Columbia's student-run radio station, 88.1 FM WCRX, as well as Hanson's management company to

organize the event. WCRX is running a "Hanson Music Scramble" contest, during which the station will play a Hanson song, and fans can call in and identify it. The correct student will be entered in a drawing, held Nov. 9. Students can win a set of tickets to either the Nov. 16 or Nov. 17 concert at the House of Blues, 329 N. Dearborn St., or a copy of the band's latest album.

Nicole Verbick, a junior radio major, will be interviewing Hanson on-air during the visit. Verbick calls herself the resident Hanson expert at WCRX. She's been a fan of Hanson since she was 12, so she feels she's grown up with the band.

"One of the reasons I've always adored Hanson is they're genuinely good musicians," she said. "They write their own music and play their own instruments. They've always been different than any other artists that came out during that time."

The interview with Hanson will take place Thurs., Nov. 17, and will be broadcast on WCRX.



KRT

## Columbia proposes \$90 million tower

### Campus Master Plan to unite north, south ends of campus

By Hayley Graham  
 Campus News Editor

At a Town Hall Meeting open to Columbia students, faculty and staff on Nov. 4 Alicia Berg, vice president of campus environment, proposed a \$90 million campus center as part of Columbia's Campus Master Plan.

The new campus center would be built on the Columbia-owned property at Eighth Street and Wabash Avenue, currently the site of Buddy Guy's Legends. The goal of having a new 14-story building in this location would be to unify the north and south ends of the campus by using the campus center for the Liberal Arts and Sciences Department and student center, Berg.

Berg presented the plan along with Joe Valerio of Valerio Dewalt Train Associates, which is partnering with Columbia to develop the Campus Master Plan, which is designed to improve the college's image and its use of space on campus. The tower would be the first

building on Columbia's campus built by the college.

The Office of Campus Environment and the Institutional Research, Evaluation and Planning Department teamed up to research how students use Columbia's campus and found that students use the north end of campus the most. Building the Campus Center at the corner of Eighth Street and Wabash Avenue would encourage students to also go down toward the south end of campus.

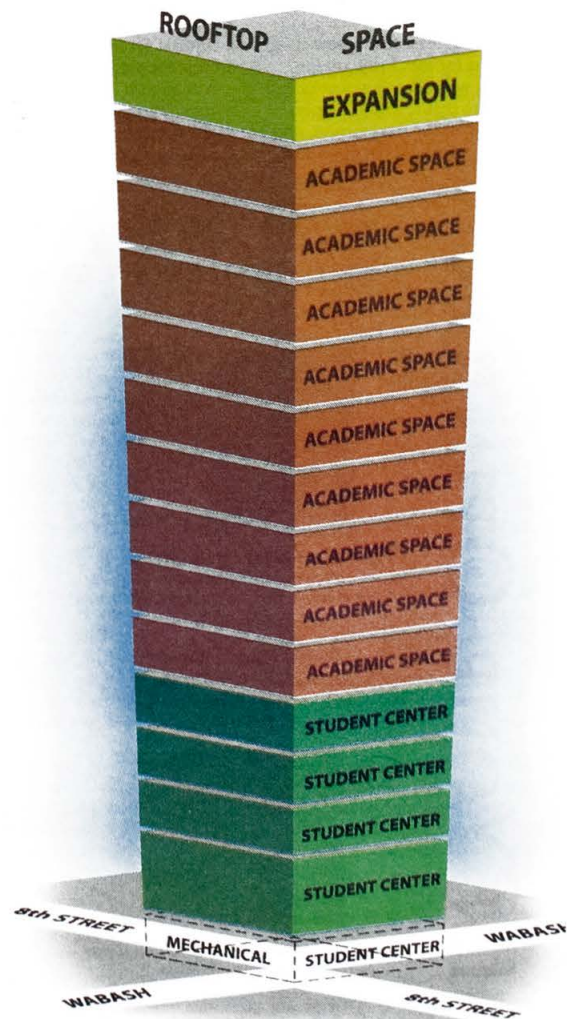
The first four floors of the 245,000-useable-square-foot campus center would be a student center, that would include a cafe, study area, an area for student organizations, rehearsal space and a performance stage.

"The building itself is really important to Columbia's identity; it's architecturally exciting," Berg said.

The new building would hold relieve the space crunch that Columbia is experiencing now and continues to battle as the college is expected to grow 2 percent over the next 10 years, according to Berg.

The specific details of the

See Campus, Page 5



Chris Gallevo/The Chronicle

Columbia revealed a proposed plan to build a \$90 million campus center building as part of the Campus Master Plan.





## Music survived the hurricanes

By Jeff Danna, Editor-in-Chief

It's been nearly two months since New Orleans and other Gulf towns were pummeled by the one-two punch of Hurricane Katrina and Hurricane Rita, but one of Chicago's best musical acts is making sure the public doesn't put the catastrophe out of its collective memory.

Last week, Wilco put on a stellar show for a sellout crowd at the Auditorium Theater, with the proceeds from the concert benefiting two hurricane relief efforts: The New Orleans Musicians Relief Fund, a non-profit group that donates money to musicians effected by the storms, and The Preservation Resource Center of New Orleans, a 31-year-old organization dedicated to preserving the city's unique architecture.

In Chicago, no other band could have organized such a successful event. The members of Wilco have become hometown heroes in the past three years after their notorious struggle to release the masterful *Yankee Hotel Foxtrot* in 2002, and now the city responds by snatching up tickets to their Chicago shows. They hooked people with the promise of a great concert in one of the best venues in the city, and the fact that it was a benefit show was just gravy—another reason for people to feel good about going to see Wilco.

Well, at least that's how it worked for me. I saw on the band's website a few weeks in advance that it would be performing at the Auditorium, and I couldn't pass up the opportunity.

And when I learned of the cause, I no longer felt bad about shelling out \$35 of my hard-earned cash.

While Wilco played a captivating, two-hour set, it wasn't the highlight of the evening. I was immediately drawn to the opening act, the eight member New Orleans Musicians Relief All Stars.

From nearly the back row of the theater, I could barely discern the faces of the band members, and, despite the Auditorium's famously impeccable acoustics, the sound wasn't nearly as clear as it would have been from a seat closer to the stage. But I could sense that something magical was happening in the room before my eyes.

The band was playing a lean, funky set that combined the swagger of rock 'n' roll, the heartache of the blues and the improvisation of jazz—a genuine musical gumbo you don't find in just any American city.

As I listened to the impassioned players on the stage below, my friend and I engaged in a conversation about how difficult it is for us in Chicago to fathom the devastation of the hurricanes down South. I brought up the idea that while precious lives and property were certainly lost, what we were witnessing at the concert was something that not even a dozen Katrinas could destroy: music—a cultural force—that is known around the world.

Although it is sad that it took a tragedy to make people aware of the culture of Louisiana and the Mississippi delta, the fact

remains that Americans have shifted their attention for a change from the fast-paced, trendy worlds of New York and Los Angeles. They have suddenly realized that American culture isn't simply the product of the rich and fabulous living in the country's two largest cities.

Our popular culture isn't merely shaped by big-budget Hollywood films and prefab singing sensations; it has also been shaped by Louis Armstrong's uninhibited soloing, Professor Longhair's rolling piano and Robert Johnson's stark, intense blues.

Last week's concert was the antithesis of the flashy 9/11 benefit concerts in New York four years ago that commemorated the last great American tragedy. There were no cheesy Paul McCartney anthems, no elaborate superstar sing-alongs—just a dose of the music New Orleans is famous for, played by the homegrown musicians that live for it. It was a reminder of the wonderful, often overlooked, art of the Big Easy and how it fits into the greater American cultural fabric.

And it didn't matter that I had to take the elevator to the sixth floor of the building to get to my small, uncomfortable seat, or that a beer cost \$5, or that ushers kept shining their flashlights in my face. I felt fortunate that Mother Nature hadn't destroyed the artistic spirit of a wonderful American city.

—jdanna@colum.edu

## IN THIS ISSUE

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14/15 Commentary  
Pullout The Word  
18/24 City Beat

## Announcements

### Art Directors Club Awards

The 84th Annual "Art Directors Club Awards Exhibition" is coming to Columbia. The ADC sends its International Annual Awards Exhibition on a worldwide tour every year. The exhibition opens at the A+D Gallery, 619 S. Wabash Ave., Nov. 10, from 5 p.m. to 7 p.m., and runs through Dec. 10. The competition identifies and honors the best work of the year in print and broadcast advertising, interactive media, graphic design, publication design, packaging, photography and illustration. For more information, call Jennifer Murray at (312) 344-8687.

### Hearts Tournament

The Chicago Hearts Players League is having a Hearts Tournament Nov. 19 at the South Suburban Bridge Club, 591 Williams Ave., in Thornton, Ill., starting at 9 a.m. The tournament includes three preliminary games, a semifinal game and a championship game. Registration is \$8 in advance or \$13 at the door. For more information, e-mail Keith Reifel at keith@ccsolutionsinc.com.

### Clothesline Project

The Writing for Women's Safety class is hosting an event to raise money and awareness for victims of domestic violence, Nov. 10 from noon to 7 p.m. at the 1104 Center, 1104 S. Wabash Ave. The event allows women to share their stories on T-shirts that will be displayed. At the end of the evening, survivors of domestic violence will be able to vocalize their stories through a Domestic Violence Speak-out. There will also be a raffle, silent auction and activities. All proceeds will go to Family Rescue, the largest women's shelter in the Chicago area. For more information, call Ginger Bryan at (269) 267-0183.

### "The Wall and the Page"

The Glass Curtain Gallery, 1104 S. Wabash Ave., is holding an opening reception for "The Wall and the Page: Drawings and Installations by Amy Rathbone and Brad Brown," Nov. 10, from 5 to 7 p.m. Amy Rathbone combines installation art and works on paper. She uses items such as wire, steel wool, sandbags and graphite to explore scale and compare 2D and 3D space. Brad Brown marks, tears, tapes, pastes, steps and spills his drawings on paper. He combines painting, printing and drawing. For more information, call Ronda Dibbern, (312) 344-6650.

## THE COLUMBIA CHRONICLE

If you have an upcoming event or announcement, call The Chronicle's news desk at (312) 344-8964 or e-mail [chronicle@colum.edu](mailto:chronicle@colum.edu).

## Do you think that political protests cause change?



"Protests are always more effective if they're nationwide. If you put your point across in a respectful way people will listen no matter what."

—Jessie Vallee, sophomore, graphic design



"I think protests are stupid. Organizing a student walk-out is a waste of students' money."

—Domenic Roti, junior, interactive arts and media



"I've protested the war so many times that it seems pointless."

—Amanda Alzamora, junior, radio



"I think protests satisfy something in yourself; it helps to voice your own opinion."

—Veronica Marquez, freshman, art and design

# More events planned for presidential mansion

## Student leadership lunch held at Carter's home

By Jeff Danna  
Editor-in-Chief

While a group of students sat on the furniture in the front room of Columbia president Warrick L. Carter's Gold Coast residence last week after a meal of whole-wheat pasta, pork tenderloin and an assortment of sides, several administrators and leaders of student organizations gave impassioned speeches about the importance of being in leadership positions at the college.

However, the reception served another purpose besides giving students the opportunity to rub elbows with administrators: Carter must hold such events in his Columbia-owned home in order to avoid paying federal taxes on the property.

This student leadership luncheon for the Student Government Association and Student Organization Council members on Nov. 2, along with another event

for residence assistants that evening, marked the two times students have been invited this school year, and college officials said that more events than in previous years are scheduled to take place in the president's home at 1258 N. LaSalle Drive. Last week, Carter hosted four events, including the two student receptions, at the house.

The increase in events is partially due to a federal tax bill the IRS slapped Carter with for the 2003 tax year. But college officials either would not discuss the details of how such a charge can be avoided.

Since 2002, Carter has hosted similar student leadership receptions at his residence, and he hosts other functions ranging from faculty and staff meetings to donor cultivation events in the house. In order for the college to comply with federal tax laws, it is required to hold a "significant" number of school events at the house each year, according to Columbia officials.

Last year, the IRS ordered Carter to pay taxes on an additional \$190,000 of income due to the lim-

ited number of school events held in the mansion. According to Mark Lloyd, assistant vice president of marketing and communications at Columbia, if a college president's residence is an essential part of the campus, it can be excluded from the president's salary.

For the 2003 tax year, Columbia filed for tax returns with the assumption that the house was not exempt based on the number of school events held there, Lloyd explained. Therefore, \$190,000, 5 percent of the property's value, was considered part of Carter's taxable income.

But Columbia officials were evasive when asked for specifics about the college's use of the presidential mansion.

Carter declined to comment on the number of events held in the house or the \$190,000 liability. Michael DeSalle, vice president of finance and chief financial officer for Columbia, who spoke to The Chronicle about the bill last December, recently referred The Chronicle to the president's office regarding questions about the use



Michael Jarecki/The Chronicle

Dominic Cattone, director of student leadership speaks to student leaders at Columbia's presidential mansion on Nov. 2.

of the facility. However, Paul Chiaravalle, associate vice president and chief of staff of Columbia, who also spoke to The Chronicle last year about the matter, referred questions to Lloyd. An IRS spokeswoman was also unable to answer specific questions.

When asked if the additional tax was paid for by Carter or the college, Lloyd said, "I don't know." But, he said, he doesn't believe Columbia contributed because that payment could have been considered yet another taxable form of

income for Carter, creating a vicious circle of liabilities.

For the 2004 tax year, Lloyd said, the college believed it used the residence according to the IRS guidelines and considered the property part of Carter's compensation package rather than income.

Lloyd said he does not know the specific number of functions the college must hold to meet the IRS requirement, but he does not predict another liability this year.

See Mansion, Page 5



Mauricio Rubio/The Chronicle

Columbia students visit a row of booths at the Student Health Fair at Columbia's Hokin Annex, 623 S. Wabash Ave., on Nov. 1.

# Poor turnout to Student Health Fair

By Amanda Maurer  
Staff Writer

The word didn't get out as far as they wanted, but fliers and general interest drew students into the Hokin Annex and down a row of vendors with health-related information at the Student Health Fair on Nov. 1.

Jason Ferguson, coordinator of student affairs and creator of this year's Health Fair, said he felt the event went well, but he realizes that there could be an attendance improvement. He estimated that only 150 to 200 students came to the event throughout the day.

"Of course I would like many more students to come through," Ferguson said. "I want it to just be crowded, and I guess I have high expectations. I would have wanted every student to come."

This year the Student Health Fair experienced a few changes. Instead of the Student Health Center organizing the event, the Office of Student Health and Support put it together for the first time. Even the venue's location changed. Previously held at 731 S. Plymouth Court, the fair moved a few blocks to the Hokin Annex of the Wabash Campus Building, 623 S. Wabash Ave.

Among the vendors present was Kathleen McLaughlin, coordinator from the Office of GLBT Student Concerns, who was trying to get the word out about her office.

"I'm realizing that some people don't know about my office," McLaughlin said. "So this week I've been trying to do class visits, because I have [access to] lots of resources."

McLaughlin had information for those interested in G-Force and STD testing as well as advice for safe sexual choices, among other topics.

See Health Fair, Page 6

# ePortfolios to offer digital locker space

## Online storage space to be available through Oasis

By Hayley Graham  
Campus News Editor

Columbia's Information Technology Department is in the process of launching a program that will allow students to store their work in digital lockers, known as ePortfolios.

The plan is to have the ePortfolios available by fall 2006, according to Bernadette McMahon, associate vice president and chief information officer of information technology. The ePortfolios, which will be accessible through Oasis, will provide students with 50 megabytes of digital space where they can store their work. The software was purchased last summer by Columbia for \$50,000 through ePortaro, which is the partner of the company Columbia is using for its administrative system.

According to McMahon, her department is in the beginning stages of determining how the ePortfolio system will be deployed to students. A pilot group will work with the ePortfolios before the system is rolled out to all Columbia students. The digital lockers will be a place students can store anything from text papers to digital photographs and video.

The ePortfolios are repositories for students' ideas and work, and are a stepping-stone toward creat-

ing a professional portfolio. Students will design their ePortfolios using templates.

When students get to the point where they need to show their work to employers, their ideas and work will be organized, according to McMahon. Working with Columbia's Portfolio Center, students will be able to create more sophisticated and personalized portfolios.

McMahon hopes the ePortfolio will become a way for students to network with other Columbia students to share ideas and projects much like Friendster and MySpace, although not as public.

"I would also like to see it become an avenue for students to share their own information," McMahon said.

**"I would also like to see it become an avenue for students to share their own information."**

**—Bernadette McMahon, associate vice president and chief information officer of information technology**

"That's down the road but that's where we would like to go."

McMahon said students have requested a digital repository for their work at several town hall meetings at Columbia.

Sophomore journalism major Karri

Freeman said she would use the digital locker to store music and movie reviews that she has written. She also would like to use it to share her stories with other students.

"It's easier to put it online so people can read it and give you feedback," Freeman said.

Michael Rabideau, a transfer audio arts and acoustics major, said he would not use an ePortfolio yet, but it would eventually become helpful.



## Frequency

Television Department  
Columbia COLLEGE CHICAGO

Program Guide for Student Lounges and the University Center on Channel 32

**ENTERTAINMENT**

**Dude Turn That Up!**  
A special musical performance show that highlights bands and performers from the Chicago area. This show brings music to your eyes and ears.  
MWFSu: 11:30a TRSa: 1:30p

**Back Burner**  
First time cooking away from home with no help for mom? Learn how to throw together a quick healthy meal with Steve Siwinski.  
MWFSu: 10:30a TRSa: 6:30p

**Campus Update**  
Columbia's forum for campus news, announcements, events, weather info & more..  
Daily: 9a, 12p, 3p, & 5p

**COLLEGE COMMUNITY**

**Reel Stuff**  
A profile of student film, video, animation & documentary projects.  
This week's featured artist: Sean Miller, film major  
MWFSu: 1:30p TRSa: 2:00p

**Exposure**  
Profiles of Columbia's faculty, staff & students in their field of expertise.  
This week's featured artists: Nino Rodriguez, Rebecca Gallagher, Dave Dolak  
MWFSu: 8:00a TRSa: 4:00p

**POLITICS**

**Fine Print**  
A political talk show hosted by Columbia students that approaches today's topics from a bipartisan point of view.  
New Episode: Monday at 7p  
MWFSu: 8:00p

Interested in volunteering for Frequency TV? Contact:  
**Frequency TV**  
Columbia College Television Dept.  
312.344.8509  
frequency@colum.edu

**NATIONAL LAMPOON NETWORKS**

MWFSu: 8:00p - 11:30p  
www.nationallampon.com

**ZILO**

TRSa: 8:30p - 10:30p  
www.zilo.com

AFFILIATE PROGRAMMING

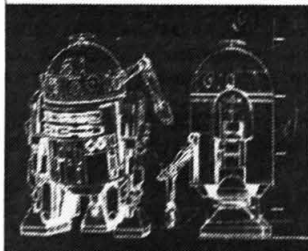
**ftv**

**Podcasting**  
Columbia College's Frequency TV is the first college to podcast it's shows!  
For more info go to:  
getontheFrequency.com  
or  
The iTunes Music Store and search for "Frequency TV"

### THE TELEVISION DEPARTMENT PRESENTS:

AUTHOR & VIDEO EDITOR

george lucas and the  
digital revolution



**droidMAKER**  
michael RUBIN

## MICHAEL RUBIN

Author of Nonlinear Beginner's Final Cut Pro, and  
DROIDMAKER.

Join us for a discussion of  
**EDITING, GRAPHICS, &**

## GEORGE LUCAS

**TUESDAY, NOV. 15 3-4:30 P.M.**  
**600 S. MICHIGAN AVE. ROOM 921**

For more info, call Eric scholl at (312) 344-7959

"Droidmaker" can be purchased at the Columbia College bookstore.

### THE TELEVISION AND RADIO DEPARTMENTS PRESENT:

## THE WOMEN OF NPR

A LIVE SCREENING OF A UNIVERSITY SATELLITE SEMINAR FROM  
THE MUSEUM OF TELEVISION AND RADIO, NEW YORK



#### FEATURED PANELISTS:

**Melissa Block, Maria Hinojosa,  
Cokie Roberts, Susan Stamberg,  
Linda Wertheimer**

JOIN US FOR A SCREENING OF THE LIVE BROADCAST & CALL-IN  
**THURSDAY, NOVEMBER 10, 2005**

**5:00 p.m. to 6:30 p.m.**

600 S. MICHIGAN AVE., ROOM 1314

FOR MORE INFORMATION, CALL ERIC SCHOLL (312) 344-7957

WE WILL HAVE A PHONE AVAILABLE TO ATTEMPT TO CALL IN WITH QUESTIONS.

## Mansion: More events to be held at Carter's home

*Continued from Page 3*

"I'm not even sure if it's codified, if it's built into the code—a specific number of events," he said. He explained, "We've increased the number of those activities. We anticipate continuing to use that facility aggressively."

He also said the college would not disclose the number of events it has held at the president's house, but Chiaravalle told *The Chronicle* last fall Carter hosted about 40 events during that year. Columbia is still waiting to hear from the IRS whether this number of events is sufficient to avoid another tax.

IRS spokeswoman Sue Hales also said she did not know how many events an institution is

required to hold in a facility for that property to be considered tax-exempt, and she could not discuss any questions regarding Columbia's particular use of the mansion.

"Federal disclosure laws prohibit us from discussing specific taxpayers' situations," she said.

Lloyd said the college hasn't scheduled more events in Carter's residence merely to comply with IRS guidelines, though, and the college "would have increased the number of events anyway."

Part of the reason the president's home will be a venue for more Columbia events this year is because of an emphasis on cultivating potential donors to the school. Last year, Carter hosted several Conversations in the Arts functions in his mansion, and this year, he will host several more.

Lloyd said that while the mansion makes for a nice setting for cultivation events and meetings of Columbia officials, it is also important to invite students to the house for events like the recent leadership

receptions.

"We so not think of students as second-class citizens," Lloyd said.

During the two exclusive receptions, members of several student organizations met with administrators to address their roles at the school as it continues to grow. About 35 SGA and SOC members mingled at the luncheon, and that evening, a group of about 45 residence assistants had the opportunity to meet with college officials.

Carter explained during the mid-day reception that when he came to Columbia five years ago, few students were involved in on-campus activities. At that time, organizations like the SGA did not exist, and the number of residence assistants was small.

But since then, the student population has grown to about 11,000 and the University Center of Chicago has boosted the number of residence assistant positions, Carter said.

"Columbia is changing at light-

ning speed," said Mark Kelly, vice president of student affairs, at the event. "I think this group is part of that lightning bolt that is driving that change."

SGA president Vanessa Torres made a speech to those in attendance at the luncheon about how it is important for those in leadership positions to remember that they don't hold those positions just for their own sake; they also have jobs to do in representing the student body.

The students, dressed in formalwear, were enjoying the opportunity to spend a couple hours visiting with friends and administrators in the mansion, and each person who gave a speech thanked Carter for hosting the event at his house.



File

President Carter lives in Columbia's Gold Coast presidential mansion, 1258 N. LaSalle Drive.

"Being a student leader is hard," Torres said after her speech. "And when you have support from the president of the school, it gives us a lot of confidence."

## Campus: Plan to create Loop presence

*Continued from Front Page*

campus center's layout will be planned while the funds are being raised, according to Berg. She said that the funding for the \$90 million tower is going to come partly from the comprehensive campaign, which is a major fundraising campaign that will encompass a range of projects from endowments to scholarships, according to Berg.

College officials originally proposed a three to four story, \$30 million student center on the site, but in order to maximize classroom

space a 14-floor multipurpose building with a bigger price tag would be more efficient, Berg said.

The details of the comprehensive campaign is scheduled to be revealed to the public in 2007, according to Berg, who said she does not know when the construction of the campus center would begin.

Until then the college is working on cultivating potential donors. Berg also said that the college is considering selling properties south of Roosevelt Road in order to fund the proposed facility. This would give Columbia the opportunity to concentrate its campus between Roosevelt Road, Congress Parkway, Michigan Avenue and State Street making it more accessible to Columbia students.

The Campus Master Plan has already been put into action with the \$8 million purchase of the building that houses the Spertus Institute of Jewish Studies, 618 S. Michigan Ave. Berg revealed a potential plan for the Spertus building at the Nov. 4 meeting. The first floor of the Spertus building, which Columbia is planning to move into by fall 2008, could house a temporary student center and gallery, the second floor would also be a part of the temporary student center and also a library. The library will be a part of the third floor with floors four through 10 as academic offices. The building will not be used for classroom space due to limitations in the building's codes and its small elevators.

Berg also announced that the one

of the goals of the Campus Master Plan is to make Columbia a dramatic presence in the South Loop.

"We want to think visually on the campus about there being a front yard and back yard," Valerio said.

The idea of the front yard is to make better use of Grant Park for Columbia events and Wabash Avenue would be considered the back yard, a funky student space with Columbia-focused kiosks, creative street furniture and public wall art, according to Valerio.

The Office of Campus Environment is currently in talks with the Hilton located at 720 S. Michigan Ave., to use the blank wall of their parking garage facing Wabash Avenue to display Columbia artwork.

Berg and Valerio entertained audience questions for about an hour following the presentations. Members of the Student Government Associations asked if students could have input on the projects.

"Sure, it's a possibility," Berg said. She suggested meeting with the SGA during some of their meetings to discuss the campus center.

Other audience members were wondering if the plan includes rehabbing the space in existing buildings left by departments that would relocate to the new facility. Berg said that Columbia spends \$7 million to \$9 million on these types of improvements each year, but this cost will not be included in the \$90 million plan.

PORTFOLIO CENTER

# EVENTS in... November!

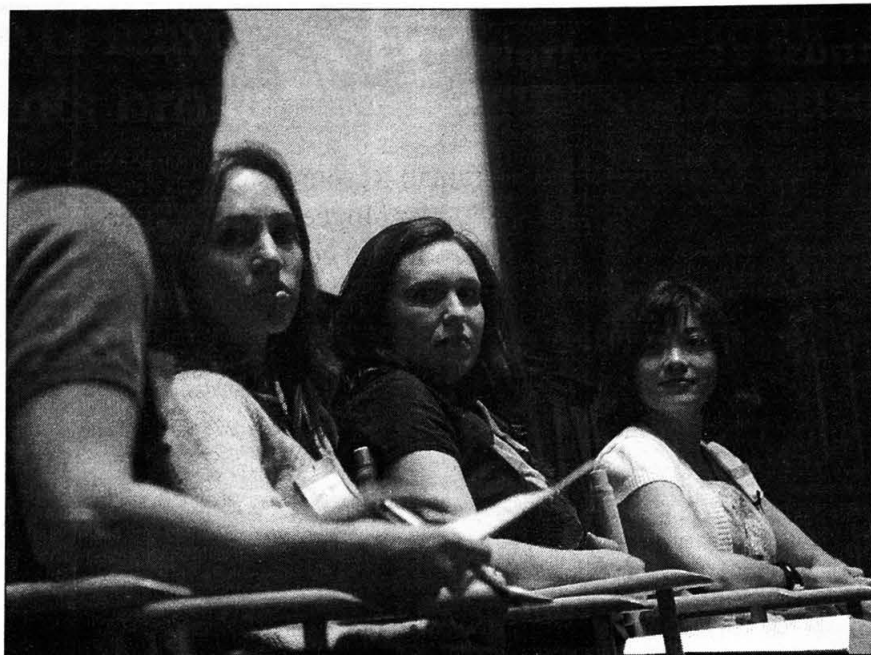
\* Reel Exchange - Friday, Nov. 11<sup>th</sup> / 10-1pm

@ 1104 S. Wabash, 8<sup>th</sup> floor: Several prominent alumni + local filmmakers, DPs, editors, animators, and motion graphic artists will come screen student + alumni work + discuss what makes an OK reel great!

\* SHOW-OFF!! happening all month! Portfolio Review sessions with industry professionals - for advanced students w/ portfolios in progress + recent alumni. [colum.edu/showoff](http://colum.edu/showoff) for schedule!

Berg...





Mauricio Rubio/The Chronicle

Panelists Annie Tomlin (left), Cinnamon Cooper and Alejandra Valera discuss how the DIY ethic fits with feminism and activism during the Crafty Culture panel at Columbia's Film Row Cinema, 1104 S. Wabash Ave., on Nov. 3. The panel was sponsored by the Institute for the Study of Women and Gender in the Arts and Media.

## Third wave craftivism?

### DIY panel explores relationship between feminism, crafting

By Jennifer Sabella  
Managing Editor

As more and more hip, urban, young women pick up knitting needles and take a seat in sewing circles, the crafting trend is, for some, turning into a political act. In response to this sudden surge in crafty culture, Columbia's Institute for the Study of Women and Gender in the Arts and Media brought four panelists with extensive DIY backgrounds to the Film Row Cinema, 1104 S. Wabash Ave., to discuss the possible link between feminism and crafting.

DIY, or Do It Yourself, has been around forever. From the good ol' days when men and women made their own clothes because there was no other option to the Great Depression, when paying people to make things was simply not feasible, people have been "doing it themselves" for years.

The panel, "Crafty Culture: Feminism, Activism and the D-I-Y Ethic," brought crafter and "DIY Trunk Show" founder Cinnamon Cooper, Time Out Chicago and former Venus DIY editor Annie Tomlin, painter and poet Alejandra Valera and former editor-in-chief of TENbyTEN

magazine Annette Ferrara as moderators where they discussed the politics of craft.

Jane Saks, the executive director of the institute, introduced the panel to the audience, which was a mix of students, faculty and members of the DIY community. Saks said she got a great response from the Columbia community and beyond about the panel, and hopes to bring more talk of DIY to the college.

"This idea of owning and incorporating feminism through different means is really fascinating," Saks said. "These women were articulating that they really can choose the way they want to be feminist and what they think being a feminist is."

While each panelist had a different relationship with arts and crafts, the panel's focus was intended to be about the relationship between feminism and crafting—craftivism, as some women call it, including Betsey Greer, crafter and founder of craftivism.com.

According to Greer's site, craftivism means "that each time you participate in crafting you are making a difference, whether it's fighting against useless materialism or making items for charity or something betwixt and between. It's about the not-so-radical notion that activists can be crafters, and crafters can be activists."

While many women are jumping on craftivism and embracing it, the

panelists differed on their opinion on the link between the two.

"There are crafters that make a political statement with their work," Tomlin said. "But as this country slips into a conservative mindset, I think there is a danger in slipping craft into a political sense."

Tomlin said that, although crafting is fun and can have a political message, putting craft into an activist context may take away from the on-the-ground activism this country needs. Ferrara also asked the panelists how they felt about many feminists calling the craft resurgence "very retrograde" and that taking part in it is bringing back a "new domesticity." Cooper disagreed with this mentality.

"Third wave feminists like me are seeing that paying someone substandard wages [for clothing] is not a feminist act," Cooper said. "The third wave is trying to find meaning in just about everything."

While all panelists agreed that making a scarf instead of buying it from a corporation that uses child labor or pays extremely low wages is a good idea, Tomlin, along with several audience members, mentioned that many women can not spend the time or money on materials to have a DIY lifestyle.

"A lot of people, a lot of women don't have that kind of time," Tomlin said.

The panelists also got on the sub-

See Panel, Page 10

## Holiday travel leave some students broke

By Sam Libretti  
Staff Writer

With the clocks turned back, baseball season officially over and cold weather setting in, most college students are finally focusing on what's important—the Thanksgiving break is just a few weeks away.

Columbia freshman Matt Lottman is no different as he is looking forward to going home for a few days in November. Unlike a lot of students who are a quick drive or trip on the el away from their families, Lottman has 2,000 miles to cover. He's from Chatsworth, Calif., near Los Angeles.

"I researched a lot of schools for a while," said Lottman, 18, about what brought him from so far away to Columbia. "I knew I wanted to do something film- or TV-related. When I visited Columbia, I knew it was for me."

Lottman said being so far away from home has given him the opportunity "to see what else is out there in the world. And Chicago is a great city to find out."

Traveling from school to home can sometimes leave students feeling rushed.

"It's a pain in the ass—all the packing, unpacking, packing and unpacking again," Lottman said. "But it is nice if you're homesick to know in the back of your mind that you'll be back at home soon."

But some students live far away, and it can be hard to balance getting home and back, especially when professors assign homework to do over Thanksgiving break.

"If you have assignments to do, you're kind of busy at home most of the time so you really can't get it done," Lottman said.

Another Columbia freshman, Nick Friedmann, is from Houston and said travel woes were actually keeping him in Chicago for Thanksgiving break, Lottman said.

"I'm not going home because it's too much money for such a short amount of time," he said.

Friedmann, a film and video major, said his parents offered to pay for his trip home, but he declined.

"Over six hours in the air there and back, plus paying \$500, just doesn't seem worth it to me," he said. Instead, he'll be staying with a friend in the suburbs.

Buzz Kaehler is the president of Kaehler Travelworks, a luggage and travel accessories company based in Chicago. He said that by making good decisions travel-wise, students can ease the pain of cross-country commutes home.

"We have a lot of merchandise that is geared toward student travelers," Kaehler said. "A lot of it is mainly smaller bags and cases that would fit underneath a dorm bed or in a closet somewhere. That's the main thing students need for travel—luggage that fits in a small area."

While plane tickets can be expensive, Lottman said that he's found it's better to get all necessary tickets at once.

"If you plan on going home for Thanksgiving and Christmas, I'd say get all your tickets early and all at once," he said. "I got deals that got me my tickets for about \$180 round trip for each holiday."

Kaehler outlined some steps students can take to speed up the process of travel while at the airport.

**"I'm not going home because it's too much money for such a short amount of time."**

— Nick Friedmann,  
Columbia film and video  
major from Houston

"Obviously, if you're only traveling for a short while, trying to bring only a carry-on is a good idea," he said. "Students want to get as much as possible out of being home, and waiting for luggage can take a long time."

Kaehler said that, as odd as it may seem, having a keen sense for fashion can help students to travel light, and therefore help ease the pain of travel.

"Students a lot of times tend to bring way more clothes than they'll need for their trip," he said. "My advice would be to bring a pair of pants that will go with as many shirts or sweaters as possible. That way, you're still stylish and you've cut way down on what you're packing."

Because of security concerns at airports, Kaehler also suggests wearing slip-on shoes when going through the gates, a point Lottman disagrees with.

"Taking off shoes takes two seconds and if it's cold you're not going to want to wear slip-ons," he said.

Lottman said that while he came to Columbia not knowing anyone and unsure what to expect, he is enjoying his college experience. But one thing he won't miss once he gets home is the city's weather.

## Health Fair: Groups offer health tips

Continued from Page 3

Also present was Cara Thaxton of Rape Victim Advocates, an Illinois nonprofit organization. Thaxton hoped that students would not only find out about the organization's resources, but would also begin conversations and be open to receive help.

Other vendors at the fair included I-Save, a program that allows people to purchase prescription drugs from Canada, Ireland and the United Kingdom. It was represented by Illinois' state marketing manager and Columbia marketing communications professor John Moore.

The I-Save program covers 200 of the most popular prescription drugs and can mean a savings of nearly 80 percent to those who don't carry prescription drug coverage.

Planned Parenthood, a vendor

that has come to Columbia's Health Fair for three straight years, provided information on birth control and contraception. Planned Parenthood also brought free condoms.

While most students came to the health fair to find information concerning their own needs, Fatima Rauf, a sophomore Music Management major, came for a different reason.

"Society has them thinking that sex is cool," Rauf said, speaking of her younger cousins. "I can't stop them but if they're going to do it at

least they'll have information."

Since the vendors were chosen for providing relevant information to college students, Ferguson hoped that each student would be impacted.

Meanwhile, at Life Source, account manager Maureen Crowley stressed the importance of donating blood.

"We're trying to find out why people aren't donating [blood]," Crowley said. "Sometimes it's a matter of tattoos or piercings [which means you] can't donate for over a year."

Other vendors included the Awakening Center, a private, low-fee practice specializing in eating disorders, PFLAG, an organization that supports the families and friends of those in the GLBT community, and the Student Health Center.

"My hope was that each student would walk away with a new-found sense of their own personal health and in some area of their life make a new commitment to improve their health," Ferguson said. "Just to go to every vending station, every table and say you



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These individuals will be honored at the annual Service Award Luncheon on November 8, 2005 at the Chicago Hilton & Towers.

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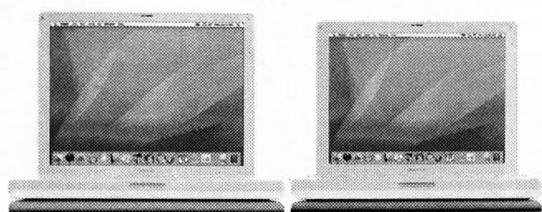
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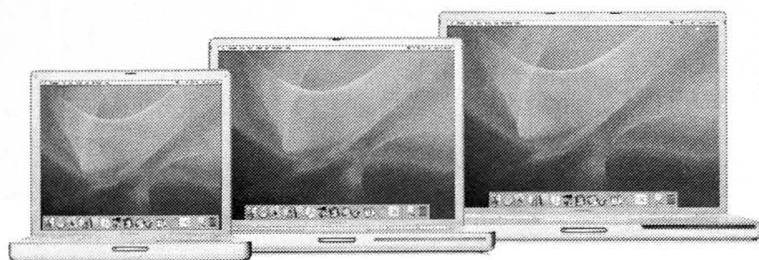
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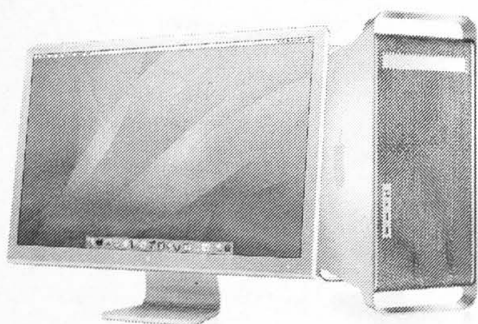


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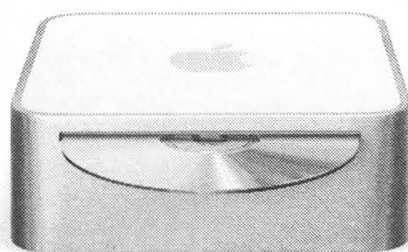


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## Professor receives human rights award

By Amanda Maurer  
Staff Writer

Zafra Lerman has traveled the world, bringing scientific material and devotion to human rights back to Columbia. However, there is one problem she cannot solve: She has no more space on her walls to hang awards—it's covered.

Lerman, founder, distinguished professor and head of the Institute for Science Education and Science Communication at Columbia, received the 2005 Heinz R. Pagels Human Rights Award from the New York Academy of Sciences on Sept. 29. The citation of this award reads: "In recognition of your effective and tireless work on behalf of dissident scientists throughout the world and in particular your groundbreaking efforts in the Middle East."

Each year, the New York Academy of Sciences presents the Pagels Award to recognize the efforts a scientist made to aid or advance the human rights of other scientists throughout the world. Herman Winick, an assistant director and professor at Stanford University, also received the award this year.

Jeffery Wade, director of operations for the Science Institute, has been familiar with Lerman's work ever since he was a student at Columbia.

"She's done an amazing amount of work in this respect, [she's] lobbied a lot of people, and she's been a catalyst for change in the arenas of human rights, scientific freedom, democracy and peace," Wade said.

The Pagels Human Rights Award falls among Lerman's nearly 30 other awards and honors; but she

insists they are not hers alone.

"Everyone in the Science Institute is a part of my awards, the students, faculty and staff," Lerman said.

However, Lerman said she is disappointed that many of her own and the Science Institute's accomplishments are not recognized by the college. For instance, Lerman said, the institute's lab and research money have all come from outside of the college, and in the past 15 years, the Science Institute has raised \$5 million. She believes that the college needs to better recognize the value of the many awards and accomplishments that have impacted the Institute.

"This year I've had 25 speeches around the world on what we do at Columbia College," Lerman said. "And they invited me because they knew what we do."

She finds it ironic that most people at Columbia do not know the Science Institute's accomplishments. However, some believe this sentiment may be unwarranted.

"I wonder if faculty members and administrators throughout the college may not echo that same thought," said Jan Garfield, associate provost to the vice president of academic affairs. "I think that the college community generally tries very hard to celebrate the achievements of our faculty members and administrators. I also think we could never do that enough."

Lerman believes that Columbia's reputation as an "arts" school is not an excuse, but rather a reason for why the achievements should be acknowledged.

"A lot of the majors are based on science," Lerman said. "If technology changes and you don't have the

basics, you can't evolve with technology... Art is a wonderful vehicle to understand science, to learn, to teach and to visualize science."

Mark Lloyd, assistant vice president of marketing and communications, considers Lerman to be a remarkable teacher.

"She seeks ways to make science accessible to non-science students, she brings their interest to science," Lloyd said.

Lerman adapted her teaching methods to how she would have wanted to be treated as a student.

"I hated boring classes and showing in one hour all the knowledge that I learned," Lerman said. "[But in my classes] students can show knowledge any way they want. It's their choice."

Students agree that her methods work. Skylar Wesby, a film graduate and Lerman's former student, now works as a tutor in the Science Institute.

"The way that she teaches chemistry is unlike any other," Wesby said. "In her class it's more of an experience than a lecture."

In 1977, when college president Mike Alexandroff decided that Columbia needed science courses, he sent out letters that requested a scientist who was not only capable in his or her field and a talented teacher, but someone who was also involved in human rights. Zafra Lerman's name came up various times.

"He gave me an offer that I couldn't refuse," Lerman said. "It was a very hard decision to leave the Ivy League world with research. But I decided that the



File

Zafra Lerman, Head of the Science Institute, received the Heinz R. Pagels Human Rights Award for her efforts to advance human rights of scientists around the world and particularly in the Middle East.

time came to contribute back to society. [When you're] doing research and doing what you love, society's paying you."

Since then, Lerman has played an integral part in Columbia's creation by designing science classes that work with a student's major.

Labeeba Hameed graduated from Columbia last spring and now works for the Science Institute as a tutor.

"Zafra's always doing so much work in so many areas," Hameed said. "She wears so many hats when it comes to being a teacher, a chemist, a human rights activist."

## Panel: Crafting for fun and politics

Continued from Page 6

ject of the current crafting trend, and how "craft with a 'C'" is different than "kraft fairs" such as church bazaars or country craft shows. Cooper founded the DIY Trunk Show in 2003, bringing young, hip, crafters together to sell their work, steering away from the more traditional crafts such as "angels and snow poop" as the panelist called it. Her show has gained popularity over the years. While Cooper calls her form of crafting a political act, Tomlin said there's an easy way to distinguish craft from craftivism.

"Unless you have the intention of doing something political with your work, it's apolitical," Tomlin said. "Without that kind of intention, it's very 'me' focused."

Whether feminism and crafts are related or not, all the panelists agreed that getting involved with the DIY world is a great way to meet people, relax and do something for themselves.

"If you choose to [craft], that makes it a feminist act," Valera said. "I'm not doing it because I'm a little wife and I'm told to do so. I choose to do so."

Tomlin said that while many women take comfort in sewing circles or knitting with friends, she prefers to spend the time alone.

"I really like that time by myself to be creative," Tomlin said. "It's as close to yoga as I will ever get."

The Institute for the Study of Women and Gender is planning more DIY events. For more information, check out [www.colum.edu/institutewomengender](http://www.colum.edu/institutewomengender).

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## Current Exhibitions

## HOKIN ANNEX

623 S WABASH AVENUE

HOURS: 9 AM - 7 PM MONDAY - THURSDAY AND 9 AM - 5 PM ON FRIDAY

## Columbia Florence

October 17 - November 23

This summer Columbia College Chicago students traveled to Florence, Italy with the Columbia Arts/Florence Summer Program. The work on view in Columbia Florence: The Derive en Film was produced during this summer of intensive study where students collaborated on photography, video and collage.

## C33 GALLERY

33 E CONGRESS AVENUE

HOURS: 9 AM - 7 PM MONDAY - THURSDAY AND 9 AM - 5 PM ON FRIDAY

## Alumni Permanent Collection: Fifteen Years of Painting and Photography

October 17 - November 14, 2005

For the first time [C] Spaces will present a selected body of work from its 15-year collection in an exhibition setting. This small, but worthy selection of painting and photography is a retrospective of some of the finest and most notable pieces in the collection.

## GLASS CURTAIN GALLERY

1104 S WABASH AVENUE

HOURS: 10 AM - 5 PM TUESDAY, WEDNESDAY AND FRIDAY AND 10 AM - 7 PM ON MONDAY AND THURSDAY

## The Wall and the Page

Drawings and Installation by Amy Rathbone and Brad Brown

November 10 - December 16, 2005

Reception: Thursday, November 10, 5-7pm

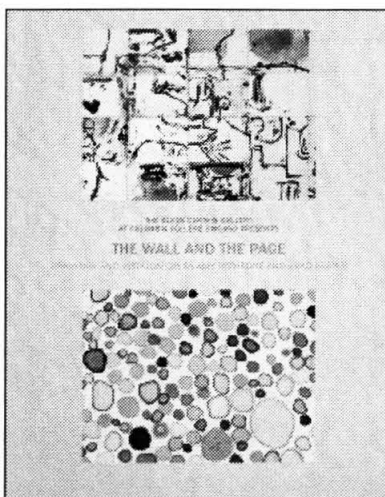
Both artists will be in attendance.

This week!

Glass Curtain Gallery is delighted to bring together the intriguing work of two master visual and conceptual artists.

Amy Rathbone combines installation and works on paper. She uses familiar objects—wire, steel wool, sandbags, gouache and graphite—to explore line, extremes in scale, and 2D versus 3D space. Rathbone insinuates these materials into the walls, columns, and corners of the gallery in a playful challenge to our everyday relationship with interior space.

Since 1987 Brad Brown has been marking, tearing, taping, pasting, stepping and spilling on his drawings on paper, all the while amassing thousands of pieces in a body of work he calls "The Look Stains." These works on paper—combining painting, printing and drawing—are the accumulations of Brown's exploration into process, time, chance, marking and the refusal of closure.

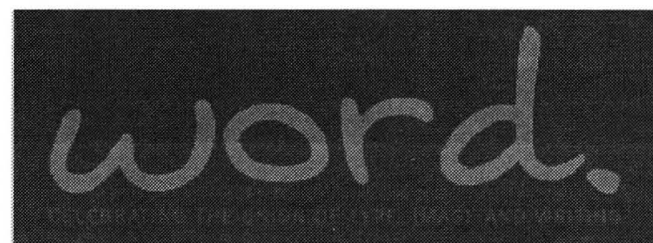


## Coming Soon!

## HOKIN GALLERY

623 S WABASH AVENUE

HOURS: 9 AM - 7 PM MONDAY - THURSDAY AND 9 AM - 5 PM ON FRIDAY



## Word: Celebrating the Union of type, image and writing

Curated by Jonathan Gitelson

November 14 - December 14, 2005

Reception: Wednesday, November 16, 5-7 pm

Word is an exhibition based around type and the visual symbol of the letterform. The show represents a unique collaboration between four classes from the Art & Design and Poetry departments in Columbia College Chicago. The work uses illustration, typeset poetry (printed) on walls, and books to honor the written word.

## Performance: Wednesday, November 16, 5:30 pm

5:30-5:35 & 5:55-6:00 Casey Murtaugh performs "Filament Files," two short scenes of spoken word and written text incorporating scarves made from found objects.

5:35-5:55 Daniel Johnson performs "How to Catch a Falling Knife: The Illuminated Text"—a presentation of original poems layered with digital photos, video and audio.

## Reading: Wednesday, November 30, 5:30 pm

Columbia College Poetry graduate students read from their work displayed in the exhibition.



## BigMouth

November 10, 2005

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# Pornography takes political turns at UC-San Diego

By Matt L'heureux  
The Guardian (U-Wire)

One day after the Associated Student Council of the University of California at San Diego passed an Oct. 23 amendment banning pornographic images from being aired on campus television, senior Steve York rebroadcast a video with an overlaid image of an ASC senator in place of the adult-film actress featured in the clip.

The face of senior Senator Kate Pillon, a staunch supporter of the ban against

"graphic sexual activity involving nudity" on campus television, was seen in place of the actress engaged in sex with York when the video was replayed on Oct. 27. York,

who spoke of his disapproval of the amendment at the Oct. 26 student council meeting, had warned council members that they "could not win" the battle of censorship when it came to free speech and SRTV content.

Pillon, who made her vote public during an open discussion at the meeting, stated that although she recognized the intent of the piece to be hurtful, she understood on a professional level that it could also be seen as political satire of a public figure.

"I've voted all along that [these] kind of explicit sexual acts shouldn't be on [campus television]," Pillon said. "Because I've voted that way, I was attacked. They tried to make it personal, to have it

get to me, but they haven't and they can't."

The amendment, passed in a 14-8 vote, was a topic of controversy not only among the students attending the meeting, but councilmembers as well. Senators debated the legality of the nudity ban, which some believed could be seen as the ASC impeding the station's First Amendment rights. The majority ultimately decided that the legality of the item was best left up to the university's legal counsel, and could not be adequately interpreted by the senators.

According to SRTV station co-manager Andy Tess, neither he nor his partner were present at the station at the time of the latest

broadcast, although he knew of rumors that campus television had plans to air another segment.

"We, as managers, don't get involved in the creative process," Tess said. "It's very clear in the charter what our responsibilities are. We are to make sure no student breaks FCC broadcast rules and regulations, which Steve York has not done."

Senior Senator Conrad Ohashi, who voted against the ban, said that, although he felt sympathy for Pillon, the latest broadcast has not changed his mind on the broader issue. The same day of the second airing, a resolution passed supporting free speech on SRTV.

"I view last Thursday as a political statement, and political state-

ments should be honored as freedom of speech," Ohashi said. "I feel even more strongly now that this should go through the grievance process."

Pillon herself expressed no desire to let Thursday's airing alter her views in any way.

"I believe strongly that I was attacked for standing up for what I believe in," she said. "I'm not going to stop doing that."

The broadcast was aired as a political statement, and had no personal bearing, according to York.

"This was not a personal attack on Kate Pillon," York said. "She

threw herself into this debate and made herself a figure for satire. Granted, it was done in a very low-blow way, but it got the point across."

Meanwhile, York said the council did not have the vote necessary to install the nudity ban.

"I would hope if [the ASC] has a problem with the content of the show, they would follow their own Media Grievance Procedure guide," York said. "Issues with content belong there, not on the council floor."

York's decision to air his Oct. 27 broadcast was indicative of the Koala's unprofessional manner,

Ratcliff said.

"Koala TV" had an opportunity to honor the intent of the [ASC] and they chose not to," Ratcliff said. "From what I've read, Steve York is characterizing it as civil disobedience, but they singled out a member of the council. I thought it was very cruel and hateful."

The university will allow the ASC to ultimately decide what course of action will be taken in this matter, Ratcliff said.

"The university hasn't been passive...but there haven't been any plans formulated to intervene. This is a council matter, he said."

**"This was not a personal attack on Kate Pillon. She threw herself into the debate and made herself a figure for satire."**

**—Steve York, student at UC-San Diego**

## Party at U of C calls attention to race relations

AP

The University of Chicago is calling for campus race relations discussions after a dorm party with a "straight thuggin'" theme offended many on campus and in the surrounding South Side community, the university said.

Fewer than 20 students attended the hour-long party Oct. 14 in a four-student suite. They wore gold chains and sideways baseball caps, talked and sat around listening to rap music.

University officials said the party "parodied racial stereotypes" and fear the incident will further isolate black students on campus and undermine progress the school has made in reaching out to minority populations surrounding the campus.

About 4 percent of the university's 4,667 undergraduate students are black. None of the students who attended the party

were black.

"The issues at stake ... are larger than this one distressing episode and raise questions about the campus climate for minority students, faculty and staff," university officials, including president Don Randel, wrote in an e-mail to students last week.

Though the party was registered with the May House, a section of the Max Palevsky dorm, its theme was not. Stephen Klass, a university vice president and dean of students, said if May House officials had known about the theme, they would not have authorized the party.

Several black students said the party and pictures of it posted temporarily on a website offended them.

"I was just totally flabbergasted," said sophomore Kristiana Colon of Chicago. "If that is what they think hip-hop looks like or

black people look like, that is a serious problem."


Colon said she was most disturbed that a group of white students would romanticize a "thug" culture.

Hodnett said the party was meant to imitate pop culture, not objectify or offend people.

"In our opinions, be they ignorant or not, everyone thought that it was a cross-culture thing and it was more mocking MTV culture and dressing up in baggy clothes and listening to rap or hip-hop music," said Hodnett of the Chicago suburb of Palatine.

The university discussed race relations on campus on Nov. 1.


"The issues here are broader than the party," Klass said. "The real issue here is what the conditions that minority students and faculty face on a regular basis. This is a bit of an 'ah-ha' moment."



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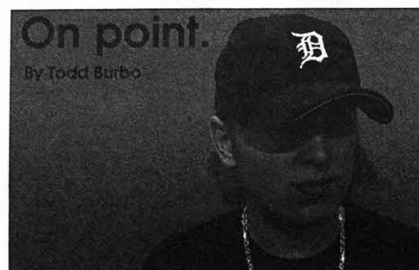
**4PM - MIDNIGHT**





**Pg. 6**





## You won't find him in da gay club

Last week, as I prepared to interview rapper 50 Cent about his latest project, a semi-autobiographical film, *Get Rich or Die Tryin'*, I wasn't sure what to expect. The drug dealer/bullet magnet/rap phenomenon has certainly been a major presence in the media over the past few years, but I couldn't remember ever having heard much dialogue directly from his mouth. His quotes all seemed to be sound bites, carefully chosen and carefully edited. After the interview, I was immediately asked by co-workers what he was like, and I responded honestly: "Surprisingly intelligent." This would insinuate that I had

low expectations of him, and perhaps I did, even if I didn't realize it. Nevertheless, I withdrew any preconceptions I had, and was thus impressed with 50 Cent. Briefly.

Soon after my interview, I got a copy of the latest Spin magazine, in which 50 discusses many of the same things we had just chatted about. However, when comparing Hollywood to rap, he gave Spin a very different example than he gave me. "In Hollywood you can just be a flat out whore," he said to Spin. "In hip-hop there's certain standards of things you can't do. Like, say, that being gay isn't cool—it's not what the music is based on." He goes on to say that

hip-hop has a competitive edge, and that "You can't be that aggressive if you're gay."

When the Spin reporter goes on to question his reasoning, 50 justifies it by saying that there are no successful gay men in hip-hop—and he's right. Apparently hip-hop and the Republican Party DO have something in common—they're among the last socially acceptable forums for open homophobia.

Now, don't get me wrong: I wasn't surprised to hear that 50 Cent is a homophobe. I was surprised, however, to hear him speak about it without restraint. I

guess I have to give it to him—he's keeping it street.

I'm not saying that 50 Cent is not intelligent. Clearly, the man knows how to handle his business. But I do wonder how he can maintain a level of ignorance that allows for homophobia.

Obviously, 50's fan base encourages his beliefs, or he would change them. He's always made it clear that profit is the bottom line—hence *Get Rich or Die Tryin'*. As a fan of hip-hop, I can't help but wonder if I'm part of the problem. When I consider my favorite rapper (and frequent icon in this column) Ghostface Killah, I can immediately think of a verse in which he refers to his enemies as "punk faggot niggas." And I'll listen to the track again and again, without much concern. And while some will call it harmless, the term would cause a ruckus if it were spoken by any prominent actor. Imagine Brad Pitt or Denzel Washington referring to someone as a "punk faggot." It would devastate their careers.

For hip-hop to change, it needs to start at the bottom. 50 is right; there isn't going to be a great gay hope—an Eminem draped in rainbows to earn respect for the gay community. It's going to take fans' rejection of homophobia to change the minds of the stars. And from the look of it (and myself), it'll be a long time before that happens.

downer cluttering up the screen either. The fact of the matter is, in real life, people who value themselves get the girl or guy. People who realize that they are worthwhile become worthwhile to others. I would honestly rather be alone for the rest of my life than date a man who cried and pouted his way through a relationship. The same thing applies to girls.

"I hate my life," a friend of mine recently announced when the guy she was seeing stopped calling her. "This always happens to me. I'm meant to be alone forever. I'm going to die alone."

By the way, this friend is 21 years old. Aside from the fact that proclaiming life-long solitude at the age of 21 is blatantly ridiculous, it is even more ridiculous that she seemed to think that sending desperate text messages, pouting into the phone and not eating for three days would somehow make him come around. Maybe he would think, "Oh, look at how pathetic and needy this girl is! How amazing! This is what I've been waiting for!"

In reality, the guy will most likely never return the calls and tell all his friends about how fucking crazy my friend is, eliminating her chances at dating one of them in the future. (Hey, it's a small world.)

No matter how much I say it, no one ever seems to listen: If you want to win someone over, make them come around and realize how great you are, being a huge pussy is not the way to go.



## Suck it up, dude

As I lazily flipped through channels on a recent Sunday night, I stumbled upon a cheesy, no-name romantic comedy and for some reason continued to watch it. The movie featured the usual good-looking heroine, the typical studly alpha-male and a scrawny and misunderstood artsy type who longed to be more than just friends with the heroine. On most days, I would eat the plot right up, root for the little guy and cry at the end when he finally gets the girl. But this time, I just got pissed off. In reality, what woman wants a whiny, pathetic man who mopes around and feels sorry for himself all the time? The answer is no woman. No woman (or man for that matter) wants a charity case.

Maybe I'm an asshole for making that statement, but I can no longer handle whiny pop-punk songs about the girl who got away. I really can't sit through another movie or television show with some

## CALENDAR OF EVENTS

### MONDAY

Saves the Day  
Metro, 3730 N. Clark St.  
6 p.m., \$17.50

### TUESDAY

Bauhaus  
Vic Theatre, 3145 N. Sheffield Ave.  
7 p.m., \$35

Beyonce signs copies of her new fragrance, "True Star Gold"  
Marshall Field's  
111 N. State St.  
1:30 p.m.

### WEDNESDAY

Radio Plays presents  
"Life with Luigi" and "Gunsmoke"  
Chicago Cultural Center  
78 E. Washington St.  
7 p.m.  
Free

### THURSDAY

President Jimmy Carter signs his new book, *Our Endangered Lives*  
Borders Books,  
830 N. Michigan Ave.  
12:30 p.m.

Bad Religion with Pennywise  
Congress Theatre,  
2135 N. Milwaukee Ave.  
6 p.m., \$24

### FRIDAY

Jimmy Eat World with  
American Analog Set  
Metro, 3730 N. Clark St.  
6 p.m., \$25

### SATURDAY

RJD2  
Abbey Pub, 3420 W. Grace St.  
10 p.m., \$20

### SUNDAY

Robot Contest  
Museum of Science and Industry  
57th St. & Lake Shore Drive  
Noon - 3 p.m.



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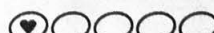
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### Ratings Guide

So, is that movie worth watching?  
That CD worth buying? Count the hearts in each review and use this handy chart to find out.



Complete Crap



Download it



Pretty Entertaining



Very Good



Word Up.

# t.A.T.u. matures, moves ahead

*Pseudo-lesbians make good on second release*

By Michael Boyles/KRT

Three years ago, a pair of teenage Russians dressed in Catholic schoolgirl uniforms burst onto the American music scene going *200km/h in the Wrong Lane* and raised eyebrows with their pop anthem to lesbian love and persecution, "All the Things She Said." They were t.A.T.u. (a play on feminine Russian demonstrative pronouns translated roughly as "This female acts upon that female"), individually known as Lena Katina and Julia Volkova.

Since then, a lot has happened with the t.A.T.u. girls—most notably, they outed themselves as fake lesbians, something long suspected as a PR ploy set up by their manager at the time. Now after all that time spent in the tabloids and away from the recording studio, the t.A.T.u. girls are back with their sophomore English language release, *Dangerous and Moving*, an album that seems a mixture of the real lives of Katina and Volkova and the stage personas that made them controversial.

*Dangerous and Moving* opens with "All About Us," an us-against-the-world anthem in the vein of "All the Things She Said" and "Not Gonna Get Us" from the first album. The song tries to silence the media hype and rumors concerning their sexuality, relationships, disputes and drug use that followed the girls after their emergence, letting the world know that they are still together and as strong as ever.

Though they have stated publicly that they are not in a relationship, they still play the part, to a degree, for much of the album. They subdue many of the lyrics so that their friendship is stressed over physical love—many of the songs follow a theme of reconciliation between Katina and Volkova and their fears over possibly having lost one another's love.

"Love Me Not" and "Friend or Foe"

stand out as the most sexually ambiguous songs and are two of the best tracks on the album. But "All About Us," is the true hit, with Katina and Volkova transitioning between light, poppy harmonies and angst-filled, metal-like shouts.

In many of the songs, t.A.T.u. returns to the synthetic techno pop-rock that filled much of their last album. Songs like "Perfect Enemy," "Sacrifice" and "Dangerous and Moving," while containing no deep lyrical value, are carried by their sheer catchiness, the alto harmonies of the ladies and the dance club quality of the beat.

The band includes one song sung in its native Russian on the otherwise English album. With a steady rhythm and passionate vocals, "Obez'yanka Nol" ("Monkey Zero"), is powerful enough to have most English-speaking listeners emphatically shouting "I'm Monkey Zero, You're Monkey Zero" in Russian without even understanding the lyrics.

Several guest musicians also make appearances on the record. Sting lent his bass playing skills to the song "Friend or Foe," which was penned by David Stewart of The Eurythmics. Also on the album is Richard Carpenter, of The Carpenters fame, arranging and conducting strings on the Backstreet Boys-esque tune "Gomenasai."

While *Dangerous and Moving* has the same general teenage pop-rock feel of t.A.T.u.'s first album, it is clear that the band used the interim period between the albums to mature and refine its sound. Their lyrics are deeper and the techno rhythms takes a backseat to vocal harmonies. The duo gives enough vacuous pop and hyped pseudo-lesbianism to appease fans of their last album while hinting at a more serious sound that may emerge in the future.

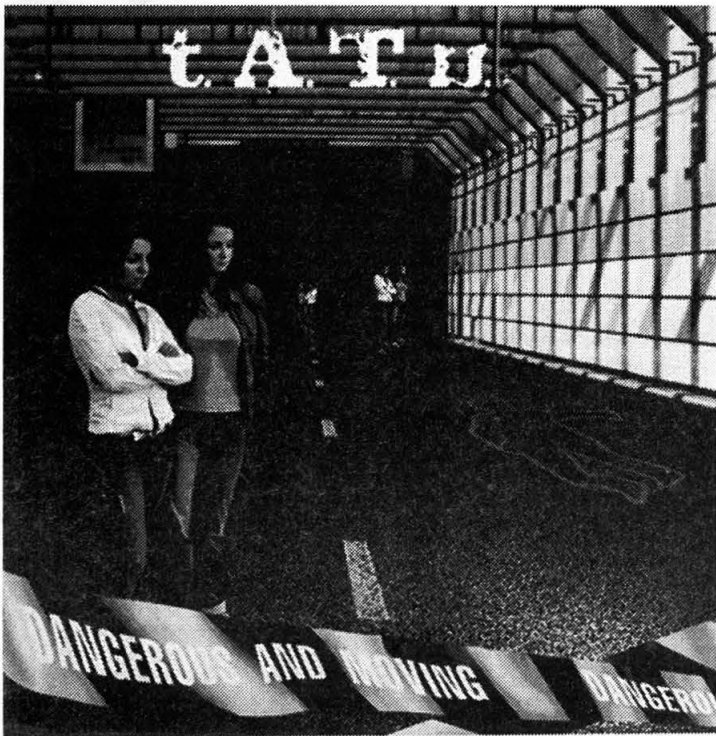


Photo Courtesy of Interscope

t.A.T.u. examines the deadly effect its music has on fans. The duo's second album, *Dangerous and Moving*, is in stores now.



# 'Black Hole' sucks readers in with new compilation

Teen alienation gets a 'Twilight Zone' makeover in acclaimed comic book series

By Hunter Clauss/Assistant A&E Editor

Genital warts, oral herpes and chlamydia are scary enough on their own. Imagine, however, a sexually transmitted virus that transforms its carriers into mutated abominations. Some grow a tail. Others discover a tiny mouth on their neck that talks while they're asleep, revealing dark desires or premonitions of the future. Whatever the mutation, it's never the same for any two people.

This plague, known as "the bug," is the springboard for Charles Burns' *Black Hole*, a tale about teenagers growing up in suburban Seattle during the mid-1970s. Burns wrote and drew this comic book series from 1995 to 2005, which makes the hardcover collected edition well worth the \$24.99 for those who are not able to hunt down the earlier issues.

The two principle characters are Keith and Chris, who are both grappling with their own feelings of love and belonging. Keith is a shaggy-haired pothead who develops a crush on Chris, who has her eyes set on someone else and rarely registers Keith on her radar, unless he does something nice for her. The two struggle with personal problems and go through their own journeys as they encounter others who have been transformed by the bug. The end for both characters, while parallel, is vastly different but equally powerful.

The "bug" works on two levels. Since the story is set in the mid-1970s, it has the same appeal of horror movies that were also set in this time period, like *Halloween* and *The Texas Chainsaw Massacre*. The "bug" sets up the idea of a monster on the loose that preys on teenagers, but on a completely different level. Instead of being a monster in the literal sense, the "bug" is a figurative monster that mutates its victims into unsightly creatures themselves.

To further pound in the horror movie mythos, many of the scenes take place in a ravine where, at night, it's not uncommon to find the characters camping out or downing a couple of beers.

Such a typical horror movie setting escapes cliché thanks to Burns' artwork, which nicely complements this aspect of the story with its black and white. In many panels, black is the primary color, which makes it seem as if the whole book was printed on black paper and drawn with white ink. It also gives the feeling that the entire story is set at night, even though it isn't.

The "bug" also works as a metaphor for the alienation teenagers feel with each other and themselves. Case in point is the affection Chris develops for Rob, a smooth talker who not only infects his

girlfriend with the bug, but also infects Chris with it during a late night party. Rob, who grows a tiny mouth on his neck as his mutation, is dumped by his web-handed girlfriend when the tiny neck mouth informs her of Rob's horizontal mambo with Chris, who remains oblivious to how Rob treated his previous girlfriend.

In this situation, the metaphor of the bug as teenage alienation works because no one knows whether or not Rob really loves any of these women. He cheated on his first girlfriend with Chris, and when Rob fails to meet Chris at an arranged time and blames it on his parents, the reader has to question if Rob is telling the truth.

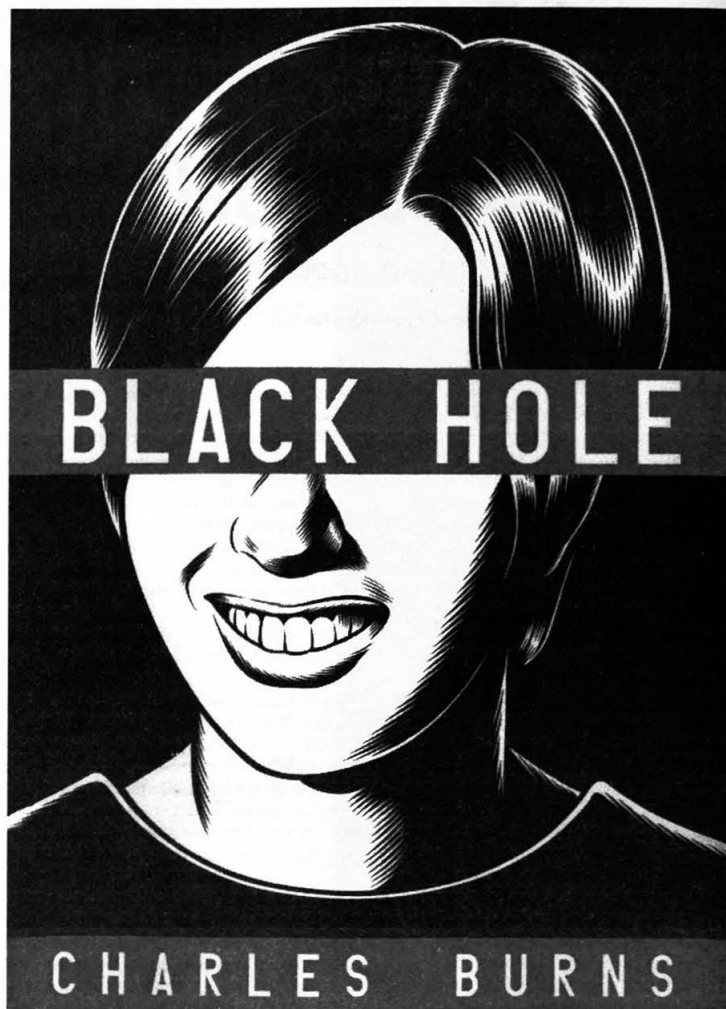
The alienation theme also plays out with these teenagers transitioning into the world as adults. Here, the bug represents the harsh reality that life is hard and that sometimes one has to roll with the punches.

*Black Hole* is a nice, plot-driven treat topped off by Burns' wonderful artwork. Many of his collages make wonderful eye-candy. A great example is found early in the story, when Keith is dissecting a frog in biology class with Chris as his roommate. During the dissection, Keith experiences a sudden glimpse through time that reveals small hints as to what may happen to both him and Chris. A brilliant collage of four different panels flashes before Keith, in which a circular image of things-to-come is revealed to him as a puzzle.

Dream sequences and flashbacks are also well done. The panels in such scenes have a wavy effect, which make them easy to identify and read for one who might not be accustomed to the graphic novel. This effect also works on the '70s psychedelic drug culture aesthetic.

The collected *Black Hole* is an enjoyable—if not horrific—ride into familiar territory but in a clever new light. Burns gives his characters room to make mistakes, both large and small, so readers develop a sense that they are eavesdropping on the private lives of these characters. While Keith and Chris deal with their problems in different ways, they are connected by the similarities of their predicaments. What happens to each character in the end, however, is so profoundly moving that it's as if the reader is saying goodbye to two very good friends.

'Black Hole'  
by Charles Burns



Above: 'Black Hole' collects all 12 issues of the Charles Burns comic book. Below: The sexually transmitted virus known as the "bug" transforms its carriers into mutated abominations.



Artwork by Charles Burns Courtesy of Random House

# Fetish property for film nerds

Second 'Directors Label' DVD set highlights the work of Jonathan Glazer, Mark Romanek, others

By Todd Burbo/A&E Editor

When Palm Pictures released the first volume of its *Directors Label* series, which collected the previously scattered works of Spike Jonze, Chris Cunningham and Michel Gondry, film nerds everywhere rejoiced. To many, the three featured directors represent the height of artistic filmmaking, and yet it was impossible to collect their work, which is mostly composed of music videos and abstract shorts. Aside from Jonze's films *Adaptation* and *Being John Malkovich* and Gondry's *Eternal Sunshine of the Spotless Mind*, the trio of directors has little feature-length material available on DVD.

How do you buy collected music videos and short films? You didn't—until now.

The directors featured in Palm's second volume of the *Directors Label* aren't quite as well known as Jonze and Gondry, but their catalogues speak for themselves. For example, there is Jonathan Glazer, who has directed such unforgettable music videos as Radiohead's "Karma Police" and Jamiroquai's "Virtual Insanity," as well as advertising campaigns for Guinness, Stella Artois and Levis.

Also included is Mark Romanek, who helmed the videos for Jay-Z's "99 Problems" and Beck's "Devil's Haircut." Romanek's disc, which focuses more on music

videos than any of the others, is supplemented by interviews with Beck, Jay-Z, Rick Rubin, Gwen Stefani and a plethora of other celebrities he's worked with.

Perhaps least known (at least in America) in the series is Anton Corbijn, the Dutch who has directed for Echo and The Bunnymen and Depeche Mode. Corbijn's other "stuff," as it's called on the disc's packaging, also focuses on music, and includes short films about Captain Beefheart, stage projections for a Depeche Mode tour and a Beck promo for MTV.

The addition of Stephane Sednaoui helps the new volume one-up the previous set in terms of sheer quantity, and includes beautiful videos for Bjork, as well as the classic clips for Alanis Morissette's "Ironie" and Red Hot Chili Peppers' "Give it Away."

All of the discs include interviews and scattered commentary from the musicians involved, but Glazer's disc rises above the rest with his collection of commercial work. His Volkswagen ad is incredibly intense, and is obviously for the European market, as it doesn't fit with VW's image in America. Shot in gritty black and white, it shows people in various forms of danger crouching to protect themselves, then compares their natural defenses to the short stature of their compact, the Polo. By contrast, his ridiculous "Kung-Fu" Levis ad is an over-the-top comedic throwback, with vintage choreography straight from the era of Sonny Chiba.

Each disc is accompanied by a beautiful book of stills from the directors' work, which will occupy art and design kids even more than the discs themselves. All in all, this set is a must-have for those who consider themselves visually-minded. You know who you are.

**Directors Label  
Volume 2**



Top to bottom: The cover art of the DVD booklets for Anton Corbijn, Mark Romanek and Stephane Sednaoui, respectively.

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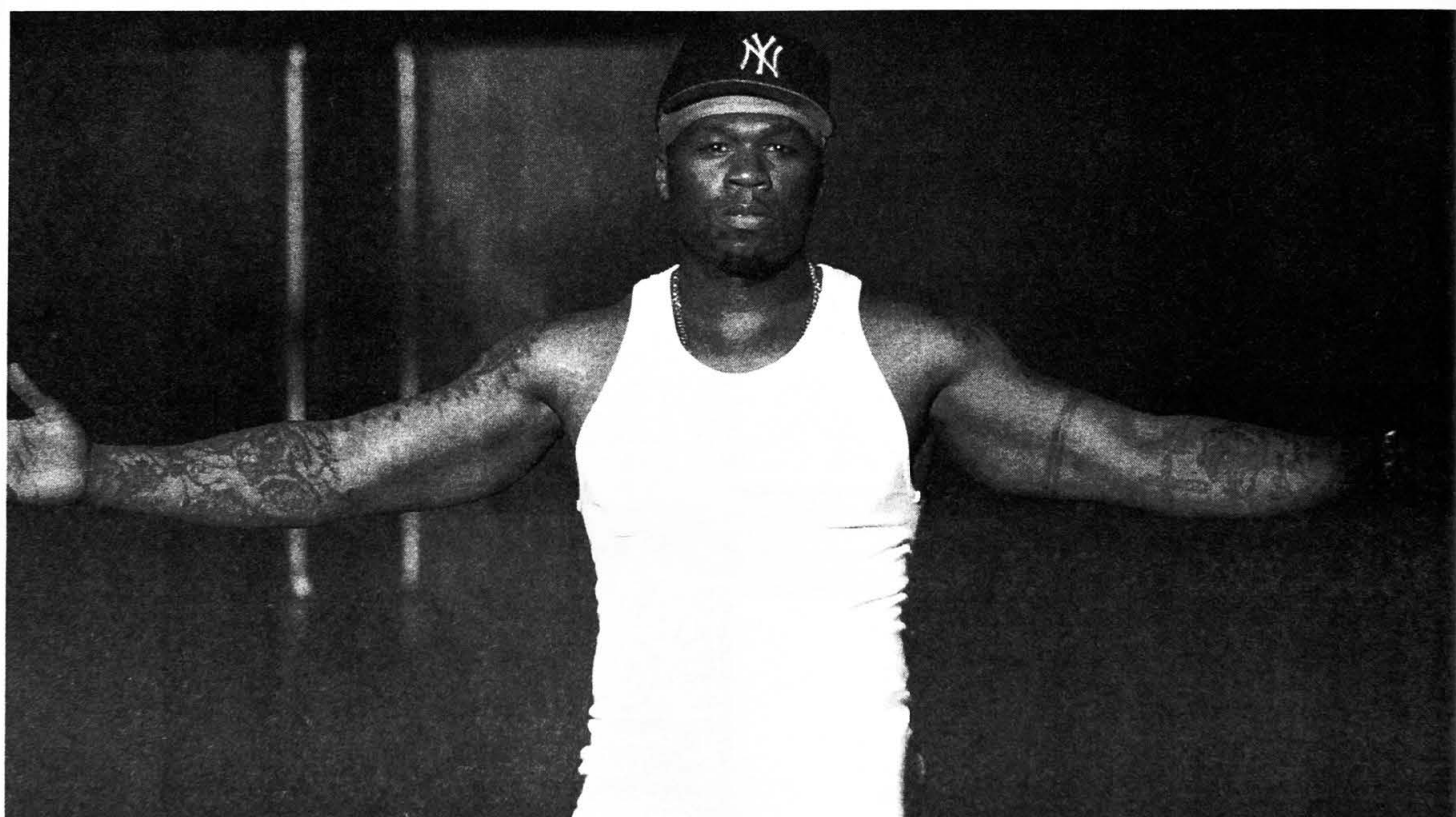
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**STUDENT TRAVEL & BEYOND**



# Thespian Thug

By Todd Burbo/A&E Editor



When Curtis “50 Cent” Jackson caught the world’s attention in 2003, it was hard to tell what was more popular—his Dr. Dre-produced hit “In Da Club” or his drug-dealing, gunshot wound-filled past. This November, fans will see the man and the music merge with the release of *Get Rich or Die Tryin’*, a semi-autobiographical film that stars Jackson on both the screen and the soundtrack. Recently, 50 Cent spoke to *The Chronicle* about guns, Shakespeare and violence-obsessed journalists.

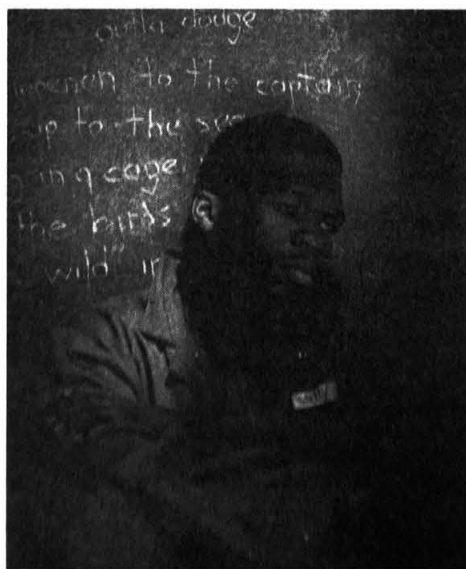
**Chronicle:** Are you afraid that the film could backfire and hurt your career, as Mariah Carey’s was with *Glitter*?

**50 Cent:** [Laughs] That’s why when I went to shoot the film, I took the time to focus on my performance — because that can easily happen. The film will give people an opportunity to see me in a way that they haven’t seen me as a musician. I’m way more vulnerable than I am on

a record; there’re a lot of different things that I did in the film that wouldn’t do in music. Because hip-hop is competitive, so there’s always an aggressive edge.

**Did you take acting lessons going into the project?**

I didn’t take acting lessons, like Shakespeare or anything like that, but I had someone come with me and table read over the script so many times that I had the scenarios in my head to the point that it was fluent.



**Do you think the expression “Get rich or die trying” is a bad motto for people to follow?**

You know what I think? I think when you say “Get rich or die trying,” according to your perception of the person that’s saying it, it’s gonna change what the actual statement means. If you view a person as a positive person, you’re gonna automatically assume that this person is determined. But if your perception of this person is negative, then you think it’s literally “get rich or die trying.” The title of that album is based on the mood of the things that were going on around me. And the actual album is a reflection of the environment I grew up in, so it’s aggressive. And because I sold 11 million records and the masses associate “get rich or die trying” with 50 Cent, I titled my film after it.

**Did you enjoy working with director Jim Sheridan?**

Jim was great. Going into the film, I sat back and watched *The Boxer*, and I watched *In America*. I was excited about working with him. When he came, he was so cool. I don’t know if he had prepared to meet me, or if it’s his true character, but the impression that I got from him in the beginning is that me and Jim could hang out right now. We could go somewhere and just kick it. He’s different, he’s from Dublin. Life in Dublin is far different from Jamaica Queens [N.Y.C.], but there’s parallels in the actual behaviors and the mood of things. And he was able to capture that on film.

**Was it difficult shooting scenes based on the low points in your life?**

It was therapeutic at some points. One particular scene that people always point to is getting shot again. That didn’t bother me as much because they changed it a little

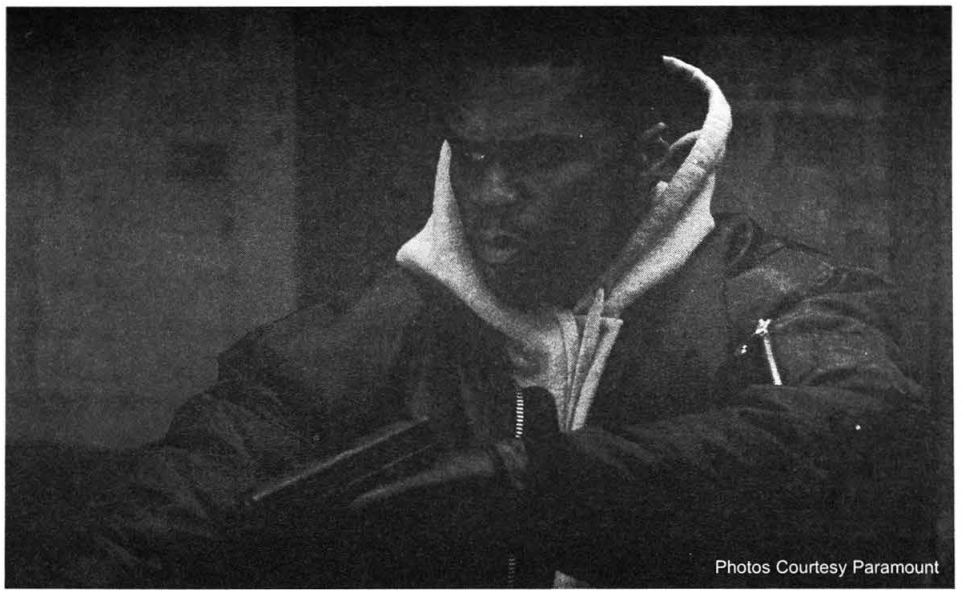
bit. The actual scene that was kind of eerie for me was the operating scene, because I was on the operating table. And it took us about eight hours to get the small portion that we use in the film, and I had makeup and stuff on me, so I couldn't really move. So when it was like, "cut," I'd open my eyes and see [the] operating room. I had been in that actual place before, but I was unconscious, so it was a whole other vibe. When I got done with that scene, I wasn't really in the mood to talk to people. I went straight back to my trailer and relaxed.

**What can we expect next from you? Another movie or maybe more from the G-Unit clothing line?**

I'm always looking for new opportunities to open up for me. I'll explore anything possible on the business level. But as far as acting is concerned, I won't do it again until I find a script that is exciting enough for me to commit to.

**Terrence Howard has a role in your film. Did you enjoy [Howard's breakout film] *Hustle and Flow*?**

I saw *Hustle and Flow*; I think Terrence is great. He's showing you once again, you ain't got to win a fight with a knockout, you can use a combination. His performance in *Crash*, his performance in *Hustle and Flow* and definitely this film—he's a great actor. I think that Terrence has got to be conscious of himself because he'll make



Photos Courtesy Paramount

mistakes, like personally, when we talk to each other... He's a crazy kind of person.

**As you move into Hollywood territory, are you afraid of losing your street cred?**

I'm moving forward. As far as street cred, you're saying the more success you have, the less street you are? Oh, so the object is to stay broke and unfortunate?

**Do you think your film glorifies gun violence?**

Right now, on [TV] news, there's people protesting because I have a gun in the advertisement for the film. They'll say, "Do you think this is promoting violence?" But we know how often they utilize guns as marketing tools in films. If not, all we got to do is walk into our local Blockbuster and get a look, because it's all over the place. They'll point at me because there's certain standards placed on music as an art form that aren't placed on other forms of entertainment.

**How much creative control do you give to a director**

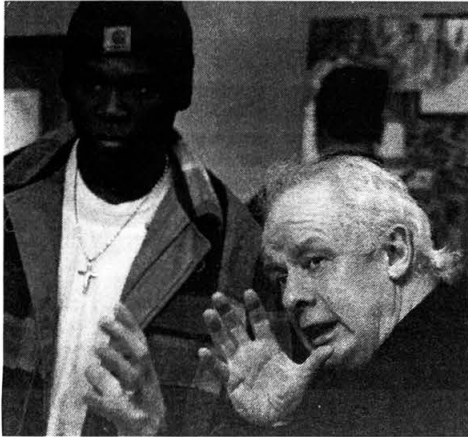
**when he's telling your life story?**

If you're smart, you'll give them all the control. My adjustment's with Terry Winter, the writer of the screenplay. But when Jim came into the picture, I fell back; I played my position. I haven't made a film before, so I'd be a fool to be saying "Oh, we should do it like this," when I've never even been through that process. So I let him do what he does best, and I got into character and did what I had to do.

**Will the movie show us anything new about 50 Cent?**

I become human through the film because the publications and other media outlets have a field day with negative things. Think of the news—90 percent of what you see is negative. They write these things because they sell newspapers. It totally occupies people entertainment-wise. They talk about me being shot more than I do. I had to answer those questions because of them being intrigued by that.

*Get Rich or Die Tryin'* hits theaters Nov. 9.



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NOVEMBER 11

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**OPENING FRIDAY, NOVEMBER 11TH!**



# Flower15 rocks out for a greater cause.

Story by Tiffany Breyne

Graphics by Joshua Covarrubias

Chicago's reputation as a musical Mecca is upheld and proven once again as a smorgasbord of bands, including those local and reunited, play the Flower15 charity concerts at the Metro Nov. 8 through Nov. 13.

While most organizations celebrate an anniversary by throwing themselves a party, Flowerbooking, a booking agency based out of Chicago, is the exception—to celebrate their 15th anniversary, they set up Flower15 as an event aimed at raising money for P.L.A.Y., an inventive arts and music program for physically and sexually abused children.

The event, featuring 27 bands and eight shows over the six day period, is full of Chicago favorites like Local H, band reunions from The Promise Ring and Smoking Popes, and big names such as Jimmy Eat World and Ted Leo and the Pharmacists.

While Flowerbooking mostly works with rock bands, agent Tim Edwards said the organization does more charity events than most others, and uses their connections to that advantage. The agency held concerts at the Metro for their 10-year anniversary as well, using the money to get P.L.A.Y. up and running.

"It's a great organization," Edwards said. "For Flower10, [P.L.A.Y.] was just starting up and they used the money that we raised, \$18,000, for a long time. They were telling us two years later that their expenses were so low that every dollar or \$50 has a direct tangible impact."

P.L.A.Y. is a division of CAUSES, a nonprofit child abuse treatment center located on Chicago's north side. Founder and psychiatrist

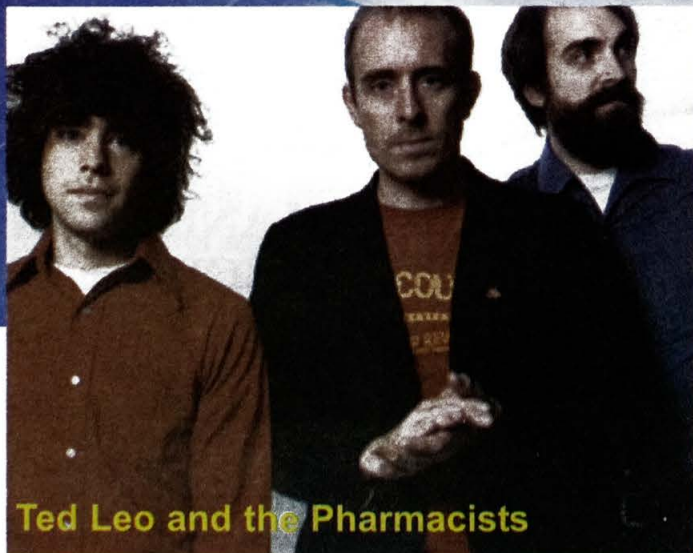
Nahman Greenberg worked at the Department of Public Health when he noticed that no one was helping abused children. According to CAUSES Executive Director Richard LaBrie, Greenberg founded CAUSES in 1975, making it the first treatment program in Chicago to direct its attention specifically toward abused children. Partnered with the Department of Children and Family Services, CAUSES currently helps 273 sexual abuse victims every week.

"[Greenberg] founded the program in an effort to bring some people together who [would] devote themselves to providing psychiatric and psychological treatment to disadvantaged children who were victims of sexual abuse," LaBrie said. "That's how we got started. There were just no resources for disadvantaged families. You know they don't have the resources to go out and purchase this kind of treatment."

P.L.A.Y. started in 2000 after a group of artists and musicians decided they wanted to teach their various art forms to children. According to P.L.A.Y. Director Jennifer Oatfield, Flowerbooking co-founder Suzanne Dawursk got behind the idea and agreed to donate the money earned from their Flower10 events. After partnering with CAUSES, P.L.A.Y. moved into the conference rooms of the treatment center's location and planned art projects, dances and theater activities with an educational theme or message.

P.L.A.Y. uses these artistic techniques as an outlet for the abused children of CAUSES. By literally picking the children up from their homes in two vans, P.L.A.Y. members—most of them unpaid volunteers—can take the kids to a healthy atmosphere for seven weeks, giving their families a much needed break. P.L.A.Y. has moved since 2000 to a donated space from the Chicago Police Department in the community room of their 18th district headquarters so they can have a large group of children working together.

"We have 18 kids [in P.L.A.Y.] at the time because that's all the vans can hold," Oatfield said. "My tagline is, 'there are no



Ted Leo and the Pharmacists



foster soccer moms.' Most of these families are good families, and they're great with the kids. Picking [the kids] up gives foster families a little time off, because these kids take a lot of attention."

Oatfield said that abused kids have an amount of stress beyond what they are able to handle, and P.L.A.Y. gives them a chance to have a normal childhood. The program also helps bridge children with their CAUSES therapists, giving them an opportunity to open up and express their interests. With only two vans, and funds going toward its activities and meals for the kids, P.L.A.Y. is in need of any money it can receive.

"We're a children's charity," LaBrie said. "There [have been] several cutbacks from DCFS for funding treatment programs like this, so there's a lot of pressure in trying to find additional funding. It's always a battle to get funded—the clients that come here can't pay. That's one of the great things about Flowerbooking; it could raise enough money to underwrite P.L.A.Y."

As for the entertainment aspects of the show, Flower15 offers an opportunity for Flowerbooking's bands to donate their time to a good cause and reunite for a night, or for the long haul. Rock band Smoking Popes will be playing a reunion show as part of Flower15's lineup on Nov. 11. Back from a seven-year hiatus, the Smoking Popes will use the show as their entrance back into the music world in a modest fashion. Lead singer Josh Caterer said the idea to reunite was brought up about six months ago, and the Popes found Flower15 to be the perfect opportunity for a reunion.

"We liked that it was for a good cause," Caterer said. "We liked what P.L.A.Y. was all about, but we also liked the idea that our reunion show would be part of a larger agenda, so it wouldn't be a 'spotlight on us' sort of thing. There are other cool bands that are playing and even other reunion shows that are going on, so we just thought it would be a good atmosphere for us to do it in."

Though the Popes are attempting to avoid the spotlight, fans took quick notice as the show sold out in little over a half-hour after going on sale. While Caterer said that no new material will be presented at the show, the band has one goal for the night.

"We feel that it's fairly important that we don't suck that night," Caterer said. "We're gonna try not to suck."

Smoking Popes isn't the only band reuniting for the show; The Promise Ring, comprised of members of another Flower15 band, Maritime, will also be coming together for one show on Nov. 12. While band member Dan Didier dismisses any ideas of a reunion, he said that after many attempts, Edwards at Flowerbooking finally succeeded in getting the band back together for one night. Maritime plays Nov. 11, and Didier said that both his bands have warm feelings about playing a benefit festival with all the money going toward a good cause.

"Obviously to give back to causes like that is always a good thing," Didier said. "We thought this would be a perfect time [to reunite The Promise Ring] because it's not about us at all, it's about playing this show for this benefit. This would be the only circumstance you would see us playing together."

Aside from the concerts, Flowerbooking also helped run an auction on eBay that ran from Oct. 13 through Oct. 23. Items included in the auction ranged from a private hour of science tutoring from American Analog Set's Andrew Kenny to a U2 iPod to a recording session with Ted Leo.

Another auction item included was the opportunity to write the set list for Flower15's kickoff band, Local H. On tour for about two months now, Local H said the band is happy to play any Flowerbooking event and finds it a perk that the show will be raising money for charity as well. Founding member Scott Lucas said adding the chance to write the set list as an auction item was another way the band could help raise money for the cause.

"We're starting to get an idea of what [the set list] is," Lucas said. "There's some songs that we haven't done, there's one song we've never done; there's some curveballs in there. It's definitely not a normal set."

According to Oatfield, the auction raised a total of \$15,000, and after the shows it's possible they'll have reached their goal of \$50,000. With that money, P.L.A.Y. hopes to expand the program to all of the CAUSES children, and become a financially stable organization. Flower15 not only serves as an overload of entertainment and celebration, but could help P.L.A.Y. attain their goal of reaching out to children in need.

"Basically, we do this because it's what works the best with this set of kids," Oatfield said. "It's pretty rare, I haven't come across [a program] that does what we do."

Flower15 tickets are still on sale, and festival passes are available for \$100. Festival passes offer access to all shows, including those that have sold out. For more information on Flower15 and P.L.A.Y., visit [www.flower15.com](http://www.flower15.com).



Minus the Bear



Tristeza



Local H



Bellabea



Smoking Popes



Essex



Under Oath



American Analog Set



Big Business





# 'Jarhead' author pleased with film adaptation

By Holly Grande/KRT

For Anthony Swofford, the writer and subject of the book-turned-feature film *Jarhead*, watching the movie based on his time in Saudi Arabia left him slightly disturbed.

"It was really bizarre the first time I was seeing the film," he said. "One of the first words in the film is my name being yelled by a drill instructor."

Now 34 years old, Swofford

said he never intended to write a memoir of his experiences. He had just finished his MFA at the University of Iowa when he began writing the book.

*Jarhead* chronicles Swofford's decision to join the Marines, his basic training, time in the Middle East and the return after Operation Desert Storm through a series of short vignettes. Beyond the politics, *Jarhead*

studies the soldiers who are out there fighting.

"[The movie] is a vivid representation of how someone who fights in the Marine Corps is made and how the desire for killing and warfare is complicated and there are long term effects," Swofford said. "*Jarhead* slows down and gets rid of the gruesome stuff. It allows viewers to spend time in

the psychology [of a soldier]."

Swofford said he thinks the film portrays the novel well, and that it is an excellent adaptation of his work.

"The bombs are never going to go off in your hands when you're reading the book," Swofford said. "Short of experiencing it, I don't think that there are limitations for a good book or movie [about war]."

After leaving the Marines, Swofford went to college, where he kept his history as a soldier mostly to himself. He said at the time he never thought he'd eventually write a novel about the experience.

"I left the Marine Corps at 22, some close people didn't even know I was in the Marine Corps," he said. "I didn't keep in touch [with other Marines]

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for many years. When I was finishing the book, I tracked a few guys down," Swofford said.

He said that after the book was published in 2003, other former and current Marines—both friends and strangers—contacted him. They all had a positive reaction to the book, he said.

**"I tried to be honest about that version of me. He's not always an attractive man."**

"They recognize themselves and others in the book," Swofford said. "There's something immutable about young men who join the Marine Corps. They appreciate what I've done by opening up this privatized world. I felt like the quartering off of that culture was dangerous. There needs to be

some understanding."

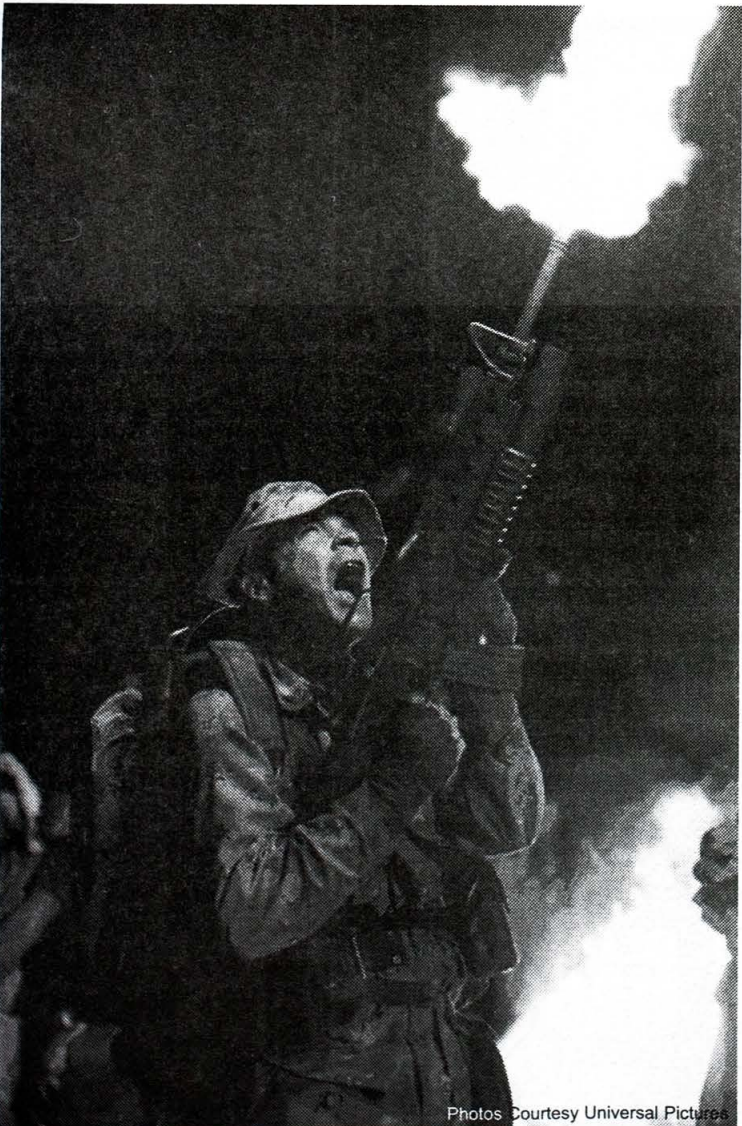
While encouraging understanding the distanced culture of soldiers is an important objective of *Jarhead*, Swofford said even he had difficulties understanding the person he once was.

"I started *Jarhead* when I was 30," Swofford said. "I just finished grad school. I was 30, and I didn't understand this 20-year-old, and at times I despised him. I tried to be honest about that version of me. He's not always an attractive man."

Swofford said, however, that he was pleased with Jake Gyllenhaal's portrayal of "Swoff." He said the *Donnie Darko* actor correctly captured the person Swofford was 10 years ago.

"I think it was really an intense time for me, and Jake brought that to the screen," Swofford said. "He captured the psychology of a kid conflicted about being in the Marine Corps."

Currently, Swofford is writing a novel. He said he may eventually return to nonfiction, but *Jarhead* is "probably enough explicit autobiography for a while."



Photos: Courtesy Universal Pictures

Above and opposite page: Operation Desert Storm looked like a really good time.

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# Culture Clash

Aaron McGruder's 'The Boondocks' brings anger, genius to Cartoon Network

By Jonathan Harrop/KRT



Image Courtesy of Adultswim.com

Huey Freeman, a central character in 'The Boondocks,' is witty and fierce as he moves from Chicago's South Side to suburbia with his grandfather.

Aaron McGruder has been called a "genius" and "the angriest black man in America," and he has skewered everything from the Bush White House to Black Entertainment Television in his comic strip, "The Boondocks."

Originally made for FOX, the animated version will now air during Cartoon Network's late-night segment, "Adult Swim," on Sundays, starting Nov. 6 at 10 p.m. CST.

McGruder is the executive producer on the project, which comes from Sony Pictures Television.

"The Boondocks" tracks the adventures of two boys, Riley, who constantly strives to "keep it gangsta," and Huey, who provides biting commentary for almost anything and everyone.

The boys experience a culture clash

when they move from Chicago's South Side to the suburbs to live with their grandfather after he takes legal custody of them.

The show breaks down like this: It's called "The Boondocks," and in this context, "Boondocks" means suburbs. Riley, Huey and Granddad are basically the only black people in the neighborhood, which is the major plot point of the strip and the show.

While the series won't tackle current events (the 15-episode order took 18 months to complete), it's certainly not lacking in irreverence.

In one show, Granddad starts dating a younger woman, oblivious to the fact that she's a prostitute, which leads to a discussion between Huey and Riley on whether all women are "hos." This is the first of

many social commentaries the show puts out, either in obvious dialogue, or deeper, more meaningful insights you have to look for.

The show also features numerous famous guest voices, including Mos Def, Ed Asner and Charlie Murphy.

For the most part, many of the jokes bring out a smile or two, and occasionally get a good laugh.

It does seem that "The Boondocks" is trying to find its place in the way it handles the commentary that got the strip

moved to the op-ed pages of some newspapers.

"The Boondocks" is fantastic stuff over all, drawn in the same Japanese anime style as the strip, with distinct and major African-American styling and themes.

It may at first seem like it might be a niche show, but people said that about Dave Chappelle, too.

A word of warning: If you are offended by the N-word, stay away; it's here, it's uncensored and it's in gratuitous amounts.

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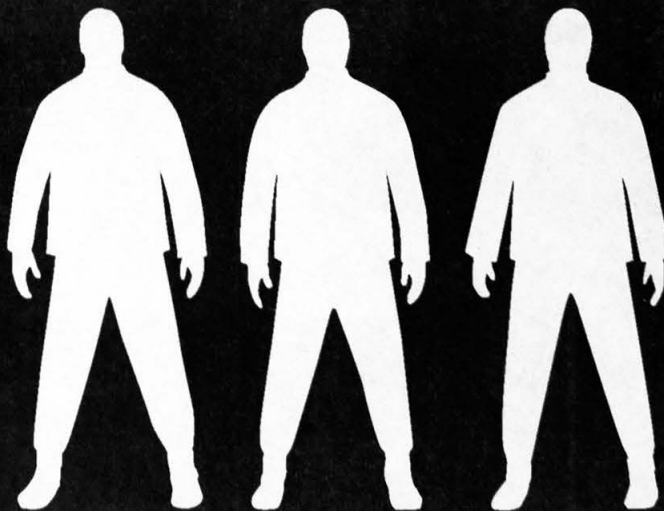


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# Confront your 'FEAR'

**FEAR video game raises heartbeats gaming nerds across the land**

By Greg McClanahan/KRT

There's nothing American culture finds more terrifying than little girls. Give her long, dark hair, make her stand still in a doorway, dim the lights, and have her whisper something vaguely creepy, like "I know who you are." Terrifying.

The "token creepy girl" is now gracing the box cover of the first-person shooter *FEAR*, or *First Encounter Assault Recon*.

But ignore the cheesy cover and the lame title—*FEAR* is an amazing game that fully lives up to the hype it garnered at E3, the Electronic Entertainment Expo.

Not since *Resident Evil 4* has a game so flawlessly blended horror, action and a truly cinematic style.

The horror aspect of the game is perhaps the most terrifyingly well-executed experience that video gaming has ever seen. *FEAR* doesn't try to merely scare the player with cheap startles, nor does it ask the player to defeat hideous demons with a small stick. It also doesn't spawn 10 enemies behind the player every time he or she picks up a health pack.

Instead, *FEAR* creates a truly

tense, haunting atmosphere—the kind that will keep heart rates elevated for lengths of time that nerdy gamers haven't experienced since last attempting to jog to a bus stop.

Swinging lamps cause shadows to dance across rooms, incoherent whispers echo through hallways and ghostly figures casually stride across distant doorways, forcing the player to question what is real.

The action manages to be fast without ever breaking the tension. One minute the ceiling boards

of a dark office building may be knocked down, one by one, by a ghostly presence; the next minute, the opened holes may serve as an entry point for ninja-like special-ops enemies—think evil Sam Fisher from *Splinter Cell* on crack.

Though the game lacks a wide variety of weapons and enemies, the battles stay fun and fresh for two main reasons. First, the squad-based artificial intelligence is extremely sophisticated. Enemies in the game might shout "He's trying to flank us!" when the player runs away or "Flush him out!" when he or she hides in a corner, at which point they'll start tossing grenades.

Second, the game liberally gives players the option to enter a slow motion mode for a few seconds, which affects movement speeds, guns' rates of fire and enemy reaction times.

However, the player is still able to aim as he or she normally would, which gives a considerable advantage while simulating the off-the-charts reflexes of *FEAR*'s protagonist.

While the mode isn't original to *FEAR*, it is done particularly well here. Bullets and explosions ripple through the air, while chunks of cement spray off of walls. It has quite possibly the most impressive visual effects seen in a video game to date.

*FEAR* contains a multiplayer mode, but it's clearly not the focus of the game. It seems a bit tacked on, and even the promising idea of a slow motion mode online becomes somewhat of an annoying gimmick after about 20 minutes.

The single-player campaign is also kind of short; it can be completed in a few sittings. It also comes to a rather abrupt ending.

But what's there is pure gold and should be experienced by everyone. *FEAR* simply cannot be missed by fans of first-person shooter games, and even non-gamers should find a buddy with a high-end PC to experience the *FEAR*. It's a milestone for video games and showcases the absolute best of what the medium can achieve.

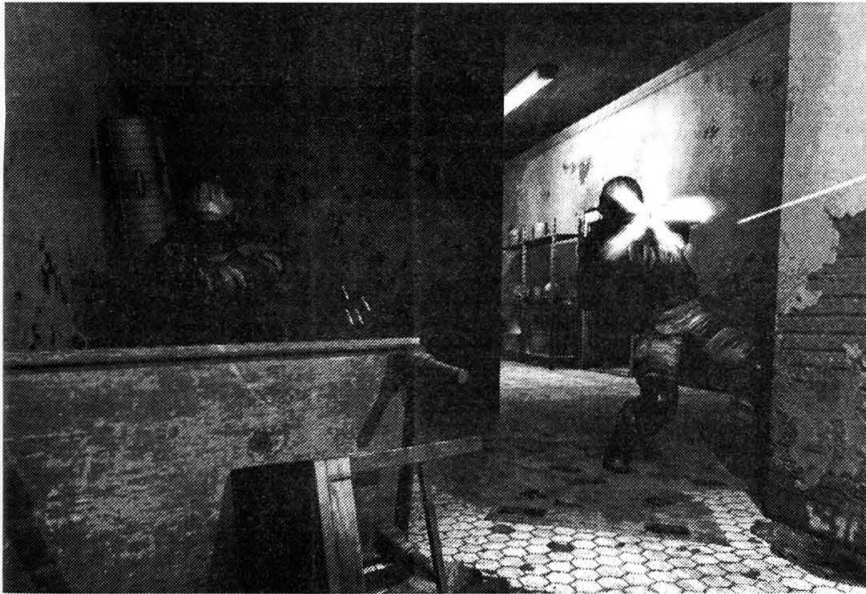


Image Courtesy of Monolith

'FEAR' lives up to its hype by using suspenseful techniques and action-packed moves to keep the player entertained.

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# Lesbian and gay film fest hits Columbia for celebration of homosexuality on the big screen

*International filmmakers in queer cinema showcase their work, ranging from prison girls to gay biker gangs*

By Hunter Clauss/Assistant A&E Editor



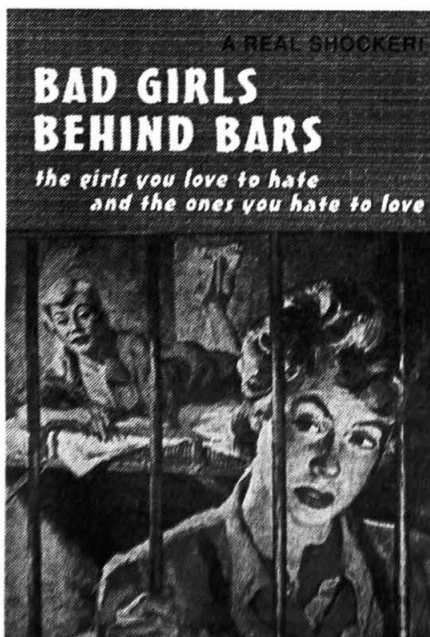
Photos courtesy Chicago Filmmakers

Left to right: 'Original Pride' documents the Hell's Angels of the gay community; Karen Everett examines what it means to be in an open relationship.

Leather clad motorcycle gangs and free-loving lesbians are just some of the topics depicted in "Reeling 2005: The 24th Lesbian and Gay International Film Festival." Coming to Columbia from Nov. 7 to Nov. 12, Reeling will be showing an assortment of some of the finest films in gay and lesbian cinema. In addition to screening movies at the Music Box Theatre and the Landmark Century Theatre, "Reeling" will be showing films at the Film Row Cinema and the third floor theater of the 1104 S. Wabash building. To guide viewers, The Chronicle has picked some noteworthy films to check out. For a full listing, check out the Chicago Filmmaker website at [chicagofilmmakers.org](http://chicagofilmmakers.org).

## 'Bad Girls Behind Bars'

In this film, editor Sharon Zurek splices



These naughty girls fight over more than just the top bunk in 'Bad Girls Behind Bars.'

together four homoerotic prison girl films into a single story line. *Ladies They Talk About* (1933), *Girls in Prison* (1956), *Women in Cages* (1971), and the made-for-TV *Girls in Prison* (1994) are all mashed up to produce one gigantic lesbian prison tale that is quite delightful at times.

While *Bad Girls Behind Bars* has its moments, the original movies seem to be more appealing than the stitched-up story. *Women in Cages*, a Pam Grier exploitation film, is definitely one of those movies that needs to be seen in its entirety. In *Women in Cages*, Grier plays a pot-smoking prison warden who invites female inmates into her "play pen," which is basically her S&M dungeon.

The idea of remixing all four movies into one is an intriguing concept. The result, however, comes off a tad disconnected at times, especially if viewers aren't familiar with the originals.

The push for audience participation is also a bit lame. The film starts off with an invitation to the audience to scream out phrases such as "new fish" whenever a dumb cartoon fish scrolls across the screen. It seems worthwhile at first, but when the moment comes, viewers discover that they're yelling out a phrase lifted right out of the film. It's like, "Hey, let's scream out this wacky phrase because this old timey movie used it and it's wacky."

That's not to say *Bad Girls Behind Bars* isn't humorous at all. This experiment does manage to be hilarious in the sense that these dated movies are filled with lesbian undertones, and it's nice to see the best of each film in one nice package.

*Bad Girls Behind Bars* will be screened at the Film Row Cinema, 1104 S. Wabash Ave., at 8:30 p.m. on Nov. 10.

## 'Original Pride: The Satyrs Motorcycle Club'

Screw "Queer Eye for the Straight Guy." This documentary

by Scott Bloom follows the origins of the oldest gay organizations in the world, the Satyrs Motorcycle Club, which was founded in 1954 and celebrated its 50th anniversary in 2004. *Original Pride* follows the Satyrs from its conception to the present, and gives both historical and personal tales along the way.

Interviewed in this documentary are the numerous members of the club who aren't the usual inoffensive representations of homosexuality one is accustomed to seeing on the boob tube. These burley guys aren't overly concerned about making a fashion statement, which provides viewers with a refreshing glimpse into a different brand of homosexuality; one that includes motorcycles and fist fights instead of fashion tips and rainbow flags.

As an oral history, *Original Pride* works wonderfully as an introduction for anyone who is not familiar with this motorcycle club. One of the most interesting accounts in the documentary is when the Satyrs encountered the Hell's Angels for the first time, which is quite touching, if not endearing.

These nice little personal tales are cool, but they make up the entire documentary. It would have been nice to see the darker moments in the motorcycle club's history from the people who were on the other side of the fence. The issue of misogyny is also completely ignored except at one point during a motorcycle run when a biker tells a joke about a lesbian. This off-color moment sticks out so much that it feels like a rip-off when it gets buried by more personal testimonies about how manly it is to wear leather and camp out in the woods.

*Original Pride* also appears to be incredibly low-budget. While the personal testimonies are fascinating, the execution of the entire project comes across as if one is watching a family video the grandparents dusted off for the holidays. The graphics are also straight out of the high school AV club, and the music is a bit cheesy at times.

Despite its setbacks, Bloom's documentary is important because it provides a better understanding of what it means to be a homosexual in America.

*Original Pride: The Satyrs Motorcycle Club* will be screened at the Film Row Cinema, 1104 S. Wabash Ave., at 5:30 p.m. on Nov. 11.

## 'Women in Love'

Award-winning director Karen Everett invites theatergoers into her personal life with *Women in Love*. At age 40, Everett turns the camera on herself and documents her struggles with having an open relationship. Everett constantly asks herself, and the viewer, if it is possible to remain in a committed relationship while seeing other people.

Everett's uneasiness and frustration with defining such a relationship with her lover, Erin, drives much of this documentary, but the side stories about Everett's friends are also equally enjoyable. Case-in-point are Shar and Jackie, a same-sex couple who are deeply committed to each other. What's really interesting about them is how they remain committed and how they also film lesbian erotica/porn with other people. In a way, Shar and Jackie have the kind of relationship that Everett wants to have with Erin.

*Women in Love* is about 20 minutes too long. Sure, the subject matter is interesting, but Everett starts to repeat herself. What's nice, however, is that her friends in the film also seem to pick up on this. Everett's ex-lover, Phyllis, becomes so annoyed by Everett's persistent discussion over what it means to be in a noncommitted-yet-committed relationship that it begins to threaten their friendship, and the perception that Everett has a camera glued to her head further adds to tension with her friends.

Despite this redundancy, *Women in Love* is worth checking out for anyone who has been curious about how an open relationship works. Everett doesn't give any easy answers because this is clearly not an easy question, but her journey from point A to point B is intriguing.

*Women in Love* will be screened at Columbia's third floor theatre, 1104 S. Wabash Ave., at 9 p.m. on Friday, Nov. 11.

**Sudoku** By Michael Mephram

Level: Tough

	8			4		7		
					5	1		
		2			3			8
9				3			7	
5			1		9			3
	3			6				2
3			7			4		
		6	4					
		4		5			1	

Welcome to Chronicle Sudoku! Crosswords are so '90s ... Fill the grid so that each row, column and box contains every digit from 1 to 9. Look for the solution in next week's issue!

**Out of My Head**

by Scotty Carlson

ALL RIGHT, I'M HERE...SO WHAT'S THE BIG EMERGENCY?

BRACE YOURSELF... SCOTT CAUGHT LICE FROM NORA'S KID.

YOU CALLED ME HOME FROM A CHINESE BUFFET BECAUSE OF LICE?!

NO, I CALLED YOU HOME BECAUSE I THINK SCOTT MIGHT BE OBSESSIVE COMPULSIVE, JOEL!

SCOTT MAY BE A LOT OF THINGS, BUT I DON'T THINK HE'S O.C., VAL.

I JUST SPENT THREE HOURS WASHING YOUR COUCH! WE'RE NOT IN SANE TERRITORY, JOEL!

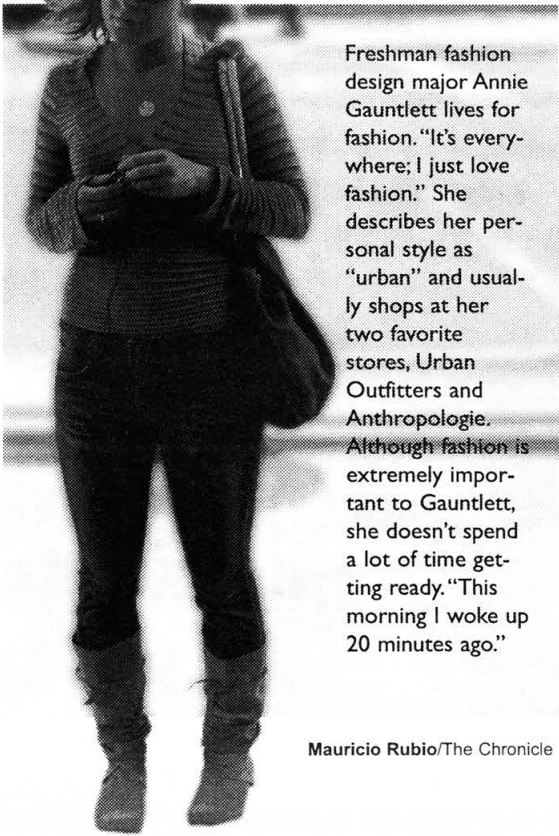
IF YOU'VE BEEN CLEANING FOR SO LONG, WHY'S YOUR COAT STILL ON?

BECAUSE SCOTT'S BLEACHING ALL OF YOUR COAT HANGERS.

BLEACH TOO WEAK! FIND ME A BLOWTORCH!

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to the nines  
fashion@columbia



Freshman fashion design major Annie Gauntlett lives for fashion. "It's everywhere; I just love fashion." She describes her personal style as "urban" and usually shops at her two favorite stores, Urban Outfitters and Anthropologie. Although fashion is extremely important to Gauntlett, she doesn't spend a lot of time getting ready. "This morning I woke up 20 minutes ago."

Mauricio Rubio/The Chronicle

horoscopes  
by Alicia Dorr

-  Aries (March 21 – April 20): You think you're tough? Well, you might be, but are you tough *ENUFF*?
-  Taurus (April 21 – May 21): A trip down memory lane might seem like a good idea this week until you actually trip and fall on your face in the forget-me-nots, and your bloomers flip over your head.
-  Gemini (May 22 – June 21): Just because I scratch your back and you arch doesn't mean I love you.
-  Cancer (June 22 – July 23): This week you're the token drunk. I'm taking a week off. Here's your beer hat and seven bucks.
-  Leo (July 24 – Aug. 23): The man who invented barcodes will give you a lottery ticket at the bar today, and it will change your life, but not in the way you think.
-  Virgo (Aug. 24 – Sept. 23): What becomes of the broken hearted? I'll tell you. They end up in a line in front of your house, caterwauling, and you take them in. Wait, those are cats, and that's actually the story of how you became the cat lady.
-  Libra (Sept. 24 – Oct. 23): I'm just a bill. Yes, I'm only a bill. And I'm sitting here on Capitol Hill. Well, it's a long, long journey to the capital city. It's a long, long wait while I'm sitting in committee ... and your president sucks.
-  Scorpio (Oct. 24 – Nov. 22): Happy birthday! You will be showered with frankincense and myrrh, but no one will bring you gold, and you will pout all day long about it. Stupid boy kings.
-  Sagittarius (Nov. 23 – Dec. 21): You will be given a ticket for public indecency and drinking on the train this week, and your response will be strange, out of place and inadequate: "Ain't no thang but a chicken wang."
-  Capricorn (Dec. 22 – Jan. 20): UR so off my buddy list.
-  Aquarius (Jan. 21 – Feb. 19): While ghost hunting in the British Isles you will stumble upon clues to the whereabouts of the Holy Grail, but will pass them up because "It's not what you're looking for."
-  Pisces (Feb. 20 – Mar. 20): Clue #4: Your love interest has dreams about the two of you holding hands, which is either terribly romantic or awfully creepy. I'll let you decide.



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# Black enrollment rebounds at University of Michigan

Hispanic growth also up with 18 percent increase

By Marianne George  
Detroit Free Press (KRT)

Two years after the U.S. Supreme Court threw out an admissions system at the University of Michigan that awarded extra points to minorities, the number of black freshmen has rebounded to pre-ruling levels.

The university has released enrollment numbers for its Ann Arbor campus, reporting that the number of black freshmen is up 26 percent compared to last year, from 350 in 2004 to 443 this year.

Black students now represent 7.5 percent of the freshman class.

This year's total is the same as in 2002, the year before the Supreme Court decision. The university's new admissions system emphasizes essays, socioeconomic data and academic credentials, but still considers race as a factor.

The boost is good news for Riana Anderson, a Michigan senior from Detroit and president of the university's chapter of the National Association for the Advancement of Colored People. She demonstrated with other students in support of affirmative action in Washington on April 1, 2003, when the Supreme Court heard arguments on two lawsuits filed against the university's admissions policies.

"I'm not surprised the black enrollment numbers are up," said Anderson, 21, who also works as an admissions ambassador recruiting students from Detroit high schools and middle schools. "We've been working our tails off to get them up."

Minority enrollment dropped in 2003 and last year following the high court ruling. University officials said the drop was due in part to misinformation about the new admissions system and concerns that the university was not a welcoming place for minorities.

In addition to an increase in black freshman enrollment, the number of Hispanic freshmen also grew by 18 percent, from 264 students last year to 312 this fall. American-Indian freshmen enrollment declined 6.5 per-

cent, from 61 students last year to 57 this fall. Minority enrollment figures do not include international students.

The increase in minority enrollment is the result of aggressive recruiting through workshops, radio ads, visits to black churches and the launch of a Spanish-language web portal, according to university spokeswoman Julie Peterson. The fact that the number of black freshmen is the same as in 2002 is a coincidence, not evidence of a quota, Peterson said.

John Kelly, chair of the College Republicans at Michigan, said he is aware of aggressive recruitment of minorities at the university but does not believe the school is doing anything that would violate the high court decision.

"They are still under scrutiny," said Kelly, 22, a senior from Albuquerque, N.M. "I know how hard the school works to recruit a diverse student body, but what they are doing is not illegal."

But Terry Pell, one of the lawyers who represented the plaintiffs in the admissions lawsuits, said he believes the university is using preferential admissions policies for minorities.

"U-M continues to boost the number of minority students through the use of racially preferential admissions policies," Pell said.

"The real question is: Why is minority enrollment up? If it is up because the U-M lowered its admission standards for these students, that spells trouble down the road."

Ted Spencer, director of admissions, said although race is a factor in admissions, standards are not lowered for minority students.

"The students we are selecting are the very best students," he said. "We don't have a quota."

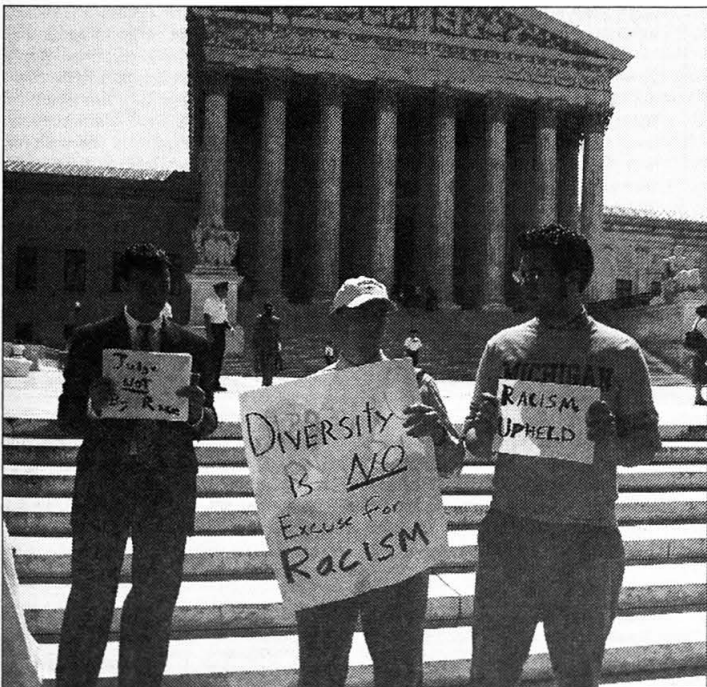
Freshman applications increased 12 percent this year to a total of 23,882, and more students accepted Michigan's offer of acceptance, resulting in the largest freshman class in the school's history.

The fall 2005 class has 6,115 students, breaking last year's record of 6,040. This year's freshman target was 5,460.

Total enrollment increased by about 1.2 percent this fall to 39,993. Despite a 12.3 percent rise in undergraduate tuition this year, undergraduate enrollment is at a record 25,467.

**"U-M continues to boost the number of minority students through the use of racially preferential admissions policies."**

**—Terry Pell, lawyer for plaintiffs in admissions lawsuit**



KRT

On June 23, 2003, University of Michigan students (from right to left) Ruben Duran, James Justin Wilson and Adam Dancy protest the Supreme Court's ruling on the use of affirmative action in college admissions. Recently, the university reported that black, as well as Hispanic, enrollment is up considerably.

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## Size doesn't always matter

Independent publishing represents an important form of the media. These magazines, newspapers and books offer the public more diversity in the publication available as well as adding to a variety of viewpoints. Additionally, many local independent publications offer Columbia students additional employment opportunities as writers and artists.

That is why it was so alarming when The Chronicle discovered the number of independent publications that have not been receiving payments from a branch of the Independent Press Association, the nonprofit organization that is critical in assisting a variety of alternative publications. These payments are necessary to meet the costs associated with putting together publications such as Venus and Punk Planet.

The revenue earned from a previous issue often helps make the next issue possible. But because IPA's distributor, BigTop Newsstand Services, has been having cash issues of its own, bad news has gotten worse.

The dedicated people who invest their hearts and souls in producing their independent publications rely on the services of a single trade alliance—in this case, the IPA.

But these problems plaguing locally produced alterna-

tive magazines are yet additional grim reminders of the consequences of continued media consolidation. As fewer media owners control more outlets, profits increase as the benefits for the public decrease.

For instance, by the time Amazon.com celebrated its 10th birthday in August, the company's success had also cut into the membership of the American Booksellers Association, the leading trade group for independent bookstores. Because of tax exemptions it received as one of the early online sellers of goods, Amazon has grown and hurt smaller businesses on the local level. In 10 years, this has meant the loss of more than 2,000 independent sellers.

And the growth of large chains such as Wal-Mart, Barnes & Noble and Borders is also cutting into the hopes of smaller independent retailers offering diverse choices. While these giants make multi-million dollar payments in an effort to settle antitrust complaints, their market dominance has effectively driven smaller retailers out of business because of settlements coming long after the doors have been closed.

The gradual monopolization of our press is a depressing reminder of the damage consolidation causes to our society and our culture. Just as the film industry has been

dominated by major Hollywood studios and a majority of music has been distributed by a handful of major record labels, too many publications run the risk of being gobbled up by larger gatekeepers that threaten to water down the product and contribute to a drab and homogenous American monoculture.

This is the result of placing more importance on profits and growth than sustaining a variety of competing voices.

We believe that the IPA will survive, and we hope that the many outstanding publications that turn to it can continue to meet the costs of running a business. The opinions and stories offered by the alternative media are part of a larger system that we rely on for enlightenment, an independent voice and entertainment. If these small but crucial players in our media were to end up being victims of continued consolidation, it would be just another step closer to a system dictated by the interests of a giant corporation.

Needless to say, such a system would not be as concerned with the welfare and interests of the public so much as its bottom line. And with that in mind, it's essential that the IPA ensures that the independent publications currently relying on it are able to continue delivering to those of us who want a different perspective.

## BACK FROM THE DRAWING BOARDS



Chris Gallevo/The Chronicle

## GOING BACK HOME



Courtesy Lizzie Ford-Madrid

Two weeks ago, I drove into New Orleans with a couple of my friends. I had been away from home for about a month, the longest I'd ever been out of the city. After days of news coverage, I knew exactly what to expect; but in the back of my mind I still pictured everything just as it was before I evacuated.

I sat in the back of the van anxiously with my camera ready. At first, I couldn't take any pictures. My eyes filled with tears as we drove by the dead and broken trees along the highway. Suddenly, I put the camera to my face and began photographing everything I could. Just then, I started to realize that the New Orleans I'd known my whole life would never be the same.

It is difficult to explain what it felt like to lose my home. I pulled up to my apartment and saw everything I owned on the front lawn, in a dirty

and moldy pile. As I scanned the garbage heap I felt a strange sense of relief. The actual things I owned meant nothing to me. My sadness was only for the memories I had attached to them.

I feel that I've lost something more than just my stuff. There are places that I'll never get to go to again and people who I won't see, who won't move back. When it comes to the matter of rebuilding I'm not worried about finding a new apartment or replacing my things. All I can wish for is a New Orleans rebuilt by the people who truly know what it is to call that city home.

—Lizzie Ford-Madrid transferred to Columbia this semester from Loyola University New Orleans. She is a senior majoring in photography.

## J-succession?

When registration for the spring semester begins today, there is little doubt that some classes will fill up quickly because of high demand. But we're a little skeptical about how many students will be enrolling for courses offered in Columbia's new J-session, which has registration opening today as well.

As part of the college's revamped academic calendar, students now have the opportunity to earn up to four credits in three weeks of January classes. It's a wonderful idea, but too much surrounding J-term seems to still be getting straightened out.

Since the term isn't required, the enrollment in courses offered for the J-session will depend on the number of students who decide to sacrifice three of the five weeks of their semester break between the fall and spring semesters. With little information available on Columbia's website and advertising being virtually nonexistent, how many students can really be expected to take more classes soon

after the holidays?

Columbia can be applauded for giving students this opportunity to earn additional credits and possibly accelerate their progress toward graduation, but its handling of the J-session has already gotten off to a rocky start.

As The Chronicle reported last week, college officials only recently noticed that courses for the January classes were scheduled to begin on Jan. 2, which is the federal observation day for the New Year's holiday that will fall on a Sunday this year. Catching this mistake is certainly a honorable, but doing so with little over a week until registration is rather unnerving. For the initial run of a newly created term, we expected the administration to have paid more attention to detail. How this term is handled the first time is vital to how it will be viewed in the future.

The idea of J-session is that its courses will offer a twist on the familiar. Certainly, opportunities such as studying abroad always make for an attractive option to students looking for something

different from their college experience. But for those of us who are continuing students, the new fall schedule gives us a chance to finally breathe easier.

And with the time over the holiday break no longer involving stress from looming finals and semester-ending projects, it is hard to fathom that a significant number of students are going to reinvest that time into the intensity of completing a new course in less than a month. Obviously, for some students the J-session will be a terrific opportunity to complete more coursework, but will that number of participating students be enough to justify offering the three-week term every year?

For a lot of us, graduation can't come soon enough, but this initial test-run of the J-session will ask if we are willing to take on a greater workload to get there even sooner. The 10 departments participating may offer unique classes, but we have to doubt this first time around if there are enough of us to make the pilot soar.

**Have an opinion** about something you read on these pages? Did you catch a mistake, think we could have covered a story better or believe strongly about an issue that faces all of us here at Columbia?

Why not write a Letter to the Editor? At the bottom of Page 15 you'll find a set of guidelines on how to do this. Let us hear from you.

—The Columbia Chronicle Editorial Board

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## Broken bodies in Iraq, broken promises abroad

By Derek Strum  
Commentary Editor

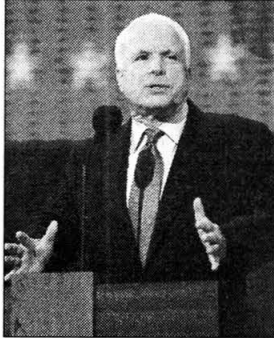
As head of the executive branch, the president of the United States obviously enjoys some power, such as the ability to grant pardons and make lifetime appointments to the federal judiciary. And while we'll have to wait and see just how low of a life President Bush may pardon before it's over (i.e., Ken Lay), we've already seen how low the bar can be set for a Supreme Court nominee (i.e., Harriet Miers). Now it may not be long that Bush exercises another power he has yet to wield since entering office: the veto.

While Bush has decided on legislation ever since taking office, he and officials in the administration have already expressed displeasure with the new defense appropriations bill because of a particular amendment it carries. And if Bush utilizes his very first veto by refusing to sign the bill because of it, he'll be stooping to enormously unsettling new depths.

Very simply, the two-and-a-half page amendment forbids torture and humiliating treatment as means of interrogation, whatever the nationality or physical location involved. Considering the abhorrent tactics used in Guantanamo Bay and Abu Ghraib, the amendment is an idea long overdue.

But according to an article in the Nov. 7 Newsweek, Vice President Dick Cheney and CIA Director Porter Goss met with the Republican senator responsible for the amendment, John McCain, in an effort "to persuade him to exclude the CIA from any restrictions" as well as "cut out the term 'regardless of physical location.'" While some administration officials have justified such interrogation methods based on the tactics employed by

terrorists, McCain and other critics noted that U.S. compliance to the Geneva Conventions is not dictated by the actions of the enemy. Even the report from the 9/11 commission recommended the treaties. As the Arizona senator told Newsweek, "This isn't about who they are. This is about who we are. These are the values that distinguish us from our enemies."



KRT

Arizona senator and GOP conscience John McCain.

McCain's position certainly comes from firsthand experience in such situations; he was held as a prisoner of war for five-and-a-half years in Hanoi after being shot down over Vietnam in 1967, surviving a year of torture and two years of solitary confinement. But McCain had another reason for the amendment besides the criticism he's already heaped upon Secretary of Defense Donald Rumsfeld.

McCain received a letter from Army Capt. Ian Fishback, a 26-year-old West Point graduate who served two tours with the 82nd Airborne Division, one in Iraq and one in Afghanistan. In the letter sent Sept. 16, Fishback mentions how the "actions and statements" of his

leaders led him to believe that U.S. policy in the Global War on Terror "did not require application of the Geneva Conventions," but the May 7, 2004, testimony of Rumsfeld claiming the "spirit" of the conventions was being followed prompted him to seek an explanation. Fishback spent 17 months seeking answers from a lengthy chain of command—even consulting the deputy head of the department at West Point who teaches Just War Theory and Law of Land Warfare.

"This is a tragedy," Fishback wrote. "I can remember as a cadet at West Point resolving to ensure that my men would never commit a dishonorable act; that I would protect them from that type of burden. It absolutely breaks my heart that I have failed them in this regard."

But what was a tragedy to Fishback has served as inspiration to other soldiers who are also coming forward with similar claims, according to Newsweek. The New York-based activist group Human Rights Watch has heard these stories, of detainees having feet smashed with a hammer or a leg broken with a mini Louisville Slugger. And just last week, the Washington Post reported that the CIA has used secret locations for "tactics such as 'waterboarding,' in which a prisoner is made to believe he or she is drowning."

"In a way it was sport," one 82nd Airborne sergeant told the group, which concluded that "there is increasing evidence that high-ranking U.S. civilian and military leaders made decisions and issued policies that facilitated serious and widespread violations of the law."

Besides the illegality of the methods the administration is seeking to defend, a June 2005 article in The Atlantic Monthly called into question the effectiveness of such brutal-

ity. It referred to a 1943 document written by Marine Major Sherwood F. Moran that is considered by groups of active-duty and retired Marine intelligence personnel to be "one of the 'timeless documents' in the field" and "has long been 'a standard read' for insiders." Perhaps it's time for the administration to give it a look as well.

In his report, Moran claims that brutal or humiliating methods of interrogation reminding a prisoner of their position as a captured soldier did little in getting new information—if that is really the purpose of such torture. Moran's strategy? Ditch the "enemy" and "prisoner" talk. "I tell them to forget it, telling them I am talking as a human being to a human being," Moran wrote. "Make him and his troubles the center of the stage, not you and your questions of war problems."

But Fishback told The New York Times that he was concerned that the blame for the methods used in Iraq would wrongly be passed on to younger soldiers. "This is a leadership problem," Fishback said.

And the Senate has called on the commander-in-chief for that leadership, approving McCain's amendment by a decisive 90-9 vote. McCain told Newsweek he won't accept any "weakening of language," and if there's any attempt to do so, "we will certainly put it on another piece of legislation. I think we could get 90 votes tomorrow."

"Do we sacrifice our ideals in order to preserve security?" Fishback asked in his letter to McCain. "If we abandon our ideals in the face of adversity and aggression, then those ideals were never really in our possession. I would rather die than give up the smallest part of the idea that is 'America.'"

Now, we must ask if Bush holds these same ideals.

## Roamin' Numerals

### 65 million

Number of years that two fossils were fused together in sexual union. These findings, by scientists in India, are published in the October issue of Current Science.

### 2,900

Minimum number of times Evangelina Sanchez Gonzalez did not stop at toll booths in North Texas. Over 20 months, the 41-year-old would have paid roughly \$1,800 in tolls, but now faces fines of more than \$76,000.

### 2 years

Amount of time Leon James Richardson lost his driver's license in addition to a \$1,000 fine after crashing a go-cart into a parked car in Launceston, Tasmania, Australia. The 41-year-old had a blood alcohol reading of 0.205, which is more than four times the Australian state's legal limit.

## Choice Cuts

“

"If you'll look at my lovely FEMA attire, you'll really vomit. I am a fashion god."

Former Federal Emergency Management Agency chief Michael Brown's comments in an e-mail to FEMA deputy of public affairs Cindy Taylor. The e-mail, written August 29—the day Hurricane Katrina struck New Orleans—was one of a series posted Nov. 2 by Louisiana Rep. Charlie Melancon on his website. The Democratic congressman claimed the e-mails showed a lack of concern and a failure in leadership.

”

## Program run by ignorance breeds ignorance

By Tiffany Breynne  
Assistant A&E Editor

Oh, the wedding day—a day filled with love, bliss, memories and the oh-so-dreamed-of wedding night. The day when a virgin's goods change from private property to newly discovered free gold, with "exploration" and "digging in" taking much more literal meanings.

So the ring is finally on the finger, you've waited like a good virgin should—now what? According to abstinence-only education classes, this is where you're left on your own. It seems that keeping America's youth in the dark about sexual activities and their consequences is the battle method the Bush administration uses in its war against competent sexual education.

The goal of abstinence-only education is to say that an unoccupied ring finger is symbolic of an inability to handle sexual relations with another person. The most effective way these classes promote the abstinence message is by avoiding the topic of safe sex at all; they fear that mention of sex and effective protection methods may place "ideas" in

the impressionable students' heads.

Programs such as Worth the Wait, Navigator, and Passion & Principles receive funding from the government and offer abstinence-only curricula using either religious standpoints or abstinence pledge cards. This past September, these programs came under fire when the Sexuality Information and Education Council of the United States and Advocates for Youth filed a complaint with the Department of Health and Human Services citing false and incomplete information in the program curricula regarding condom use and STD information in addition to fear and shame as scare tactics against sex.

While the three programs taught in more than 12 states received \$4 million from the government, that figure is just a small portion of President Bush's abstinence-only education programs. According to the proposed budget for the fiscal year 2006, the goal is to increase the amount of funding by 2008 to \$270 million, \$100 million more than in 2005. Money formerly used to fund informative sexual education classes is now exclusively used for the abstinence-only programs, dashing

any hopes that the government would support programs regarding such necessary knowledge.

Recently, social conservatives opposed mandatory immunization using a new vaccine that protects against cervical cancer and could be available by next year. The vaccine is nearly 100 percent effective against strands of a virus that are a common sexually transmitted infection. Officials from the vaccine's developers, Merck & Co. and GlaxoSmithKline, are aiming to make it mandatory for children before puberty. Cervical cancer kills nearly 4,000 women in the U.S. every year and is the second most common cancer in women in the world, yet conservative groups fear that presenting such a vaccine to young women would encourage them to engage in sexual activities.

Members of the medical group also worry that some parents may opt out of letting their child receive the vaccine with the idea that they can teach them the smarter alternative of pledging abstinence. This could seem like a good idea, but if parents and the conservative medical groups looked at the facts, they would see that relying on absti-

nence as their only method of education has numerous consequences.

According to a study done by Hannah Brueckner, an assistant professor of sociology at Yale University, youths who pledge abstinence until marriage are still at risk of sexually transmitted diseases, and 88 percent of them broke their vows. Brueckner's study also found that pledged students were less likely than non-pledged students to use a condom for their first time having vaginal intercourse as well as anal and oral sex. Pledgers were also six times more likely to engage in oral sex.

The fact that kids don't manage to keep their pledges to abstain until marriage isn't a surprise, but the fact that the government doesn't realize this is. Its failure to acknowledge that sex is as much a part of human nature as breathing is a shameful sign of ignorance. Abstinence is a healthy alternative that should be taught to avoid unwanted pregnancies and sexually transmitted diseases, but as a singular method of sexual education it belittles the intelligence of youth and fails to convey a healthy and realistic lifestyle.

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# CPS goes after corporations to bolster school budgets

AP

An 11-year-old girl in a light blue and navy uniform hunched over a table and scribbled in a checkbook register.

"D'Marco, how much money do you have left?" she asked the boy. "I have more money than you," she said of his answer before returning to her work, a mural of a bull and a bear looming behind her, along with clocks displaying the time in London, New York and Tokyo.

What looks suspiciously like a Fortune 500 boardroom is really a classroom at Ariel Community Academy, a public school of 407 students on the Chicago's South Side that is subsidized by Chicago-based investment management firm Ariel Capital Management LLC.

Ariel is a public school, but the money it gets from its corporate donor allows for financial literacy

programs that administrators claim boost test scores and expose children to career possibilities. Across the country, corporate donations have become an alternative for cash-strapped public school districts to raise money for activities that aren't covered by taxpayer-funded budgets.

"Our kids are exposed to the adult world in a different way," said principal Lennette Coleman. "Our business partners, they come in and they listen to the kids, and that's real important in changing the kids' way of thinking."

Chicago Public Schools have long attracted private donations, but the district is pursuing corporate donations for new schools with increased zeal. Three dozen local companies have pledged \$21.5 million, nearly half of the district's current goal of \$50 million, according to Phyllis Lockett, president and CEO of the nonprofit

group New Schools for Chicago.

The companies include Northern Trust Corp., which donated \$3 million, with at least \$2 million allocated for new schools. J.P. Morgan Chase & Co. gave \$1 million for Donoghue Charter School, a new school operated by the University of Chicago.

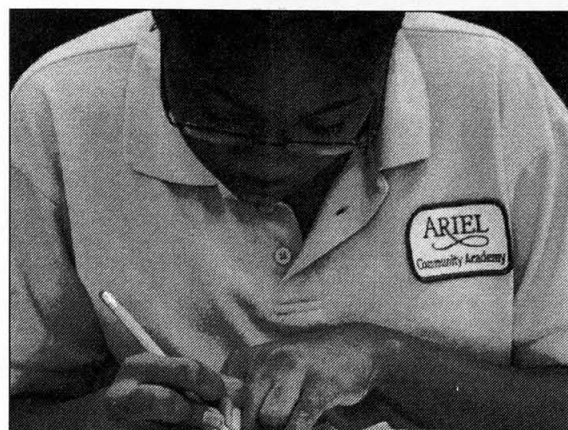
The money generally comes with few strings attached. But a few businesses like Ariel have gone a step further, actually sponsoring schools and helping develop curricula. That has some people worried about corporations using schools to breed future clients and taking on a role best left to the community.

"A company [that] is getting involved in managing classes is relatively extreme," said Clive Belfield, associate director of the National Center for the Study of Privatization in Education at Columbia Teachers College in New York. "It raises a lot of questions that nobody has looked at."

The companies say they're providing a community service that will better prepare the future work force.

Chicago law firm Sonnenschein Nath & Rosenthal LLP spent 15 months working with education experts to plan every detail of the new Legacy Charter School, including the development of courses on issues of fairness and justice.

The firm donated \$1 million for the school, located in a predominantly black neighborhood on the city's West Side. It's also providing pro bono legal advice and donating equipment like computers and furniture.



AP

Ariel Community Academy sixth-grader Leah Israel works during her personal finance class at the corporate-sponsored school on the South Side.

Former managing partner Errol Stone took a year-long hiatus to work exclusively on its creation, from negotiating bus contracts to shaping the curriculum and setting up an after-school program.

"I get stopped constantly in the halls by people asking how it's going, saying how proud they are to be at the firm because of what we're doing," Stone said.

Charter schools get the same base state per-pupil funding as other public schools, but private funding lets them run programs that other schools might skip to fund the basics.

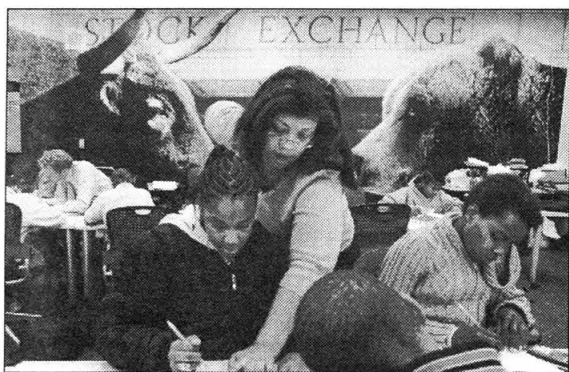
At Ariel, students get a healthy dose of financial literacy instruction, and each entering class gets \$20,000, in real money, for an investment portfolio funded by Ariel and Nuveen Investments Inc.

By the time they reach the eighth grade, students are responsible for managing the entire fund.

Nine years into the Ariel experiment, the company's involvement seems to be paying off. Eighty percent of Ariel's students were accepted at selective high schools last year, compared with a district average of 15 percent to 20 percent, Coleman said.

But whether private funding can help inner-city schools turn around remains to be seen, Belfield said.

"Schools are a bit like restaurants, they run on the fumes of enthusiasm," Belfield said. "The trouble with enthusiasm is that it's very difficult to sustain. There are a couple of cases of very smart people running very good schools, but these great people can't be copied over into different situations."



AP

Ariel Community Academy teacher Connie Moran, works with sixth-graders in their personal finance class at the corporate-sponsored school on Chicago's South Side.

## Lura Lynn Ryan stands by George through thick, thin

Wife says she's bearing 'just fine' through trial

AP

When high school freshman Lura Lynn Lowe walked into English class for the first time six decades ago, her gaze quickly fell on a classmate named George Homer Ryan.

"I thought he was the most handsome boy I'd ever seen," said the easy-to-like, outgoing woman who, for the last half century, has been Lura Lynn Ryan, the state's former first lady.

"He wasn't my first boyfriend, but he was my last boyfriend," she said.

For six weeks, both Ryans have spent most of their time at Chicago's Everett M. Dirksen U.S. Courthouse, where George is on trial, charged with taking part in a racketeering conspiracy, mail fraud, tax fraud and lying to agents. He has denied any wrongdoing.

She has been sitting in the first row every day.

"I'm bearing up just fine," she said in an interview last week. She also said the former governor is fine too, though the scandal that dragged on for eight years and the trial have been hard on him.

"He doesn't understand why he's going through this kind of thing because of the kind of man he is," she said. "He has always given of himself and this is very

difficult for him.

"Both of us are faith-based people and I have really turned this over to the Lord, and He is looking out for us and He will see to it that justice is done," she said. "It's always easier that way, and it's easier if you've got a clear conscience."

A jury will decide whether the testimony about big-money state contracts, and leases and checks sent to George Ryan as a thank-you for low-number licenses plates adds up to political corruption.

"He has a clear conscience," Lura Lynn said.

Lura Lynn Lowe grew up in the Kankakee County village of Aroma Park where her family, originally from Germany, had lived since 1834. Her father owned a hybrid seed company. She moved to Kankakee for high school.

She and the former governor have five daughters, one son and 17 grandchildren.

"We're very blessed," she said.

George Ryan's defense attorney Dan K. Webb had to fight at the outset of the trial to keep Lura Lynn in U.S. District Judge Rebecca R. Pallmeyer's courtroom. Federal prosecutors wanted her kept out because there was a chance she could be called to the witness stand. The rules say potential witnesses should not be allowed hear what other witnesses are saying.

But Webb argued she could leave the room when witnesses

testify about matters that she might be asked about if she's on the stand. He said George needs to have her by his side through an agonizing experience.

Webb said Lura Lynn also "wants to be in this courtroom with her husband every day at this turning point in their lives, in the twilight of their lives."

Pallmeyer mostly allows her to stay in the courtroom, but sometimes makes her leave. At those times she can be seen sitting, sometimes alone, found in an empty hallway, waiting to go back in.

Lura Lynn had no idea when they got married that her husband would go into politics. He started working as a Kankakee drug store owner.

Ryan's brother was mayor, and she started to think that her husband might run for office after he helped a friend who was running for the county board; he seemed to have a flair for politics.

The climb was steady from the legislature, to lieutenant governor, to secretary of state and finally the governorship itself.

While prosecutors said the road to the top was marred by corruption, she focuses on the positive side, such as George's efforts to curb drunken driving and her own participation in a program to influence teenagers to avoid drug and alcohol abuse.

"As my children grew older and I could be with (George more often), I kind of took up my little causes," she said. "And I think we did make a difference."



AP

Lura Lynn Ryan arrives at federal court in Chicago on Sept. 28, with husband George Ryan and his attorney, Dan Webb. Mrs. Ryan has been faithfully attending her husband's trial since it began. She says she's holding up fine, even though the scandal has carried on for eight years.



## World Series trophy gets around



Mauricio Rubio/The Chronicle

Matthew Caplis takes a picture of the White Sox World Series trophy using his cell phone camera during the Chicago City Council meeting, 121 N. LaSalle St., on Nov. 1.

## Rally: College students protest Bush

*Continued from Front Page*

up to last weeks rally.

An hour before Columbia students marched to Federal Plaza, Thomas Walker, a sophomore music communications major, said he went to every floor in the Wabash Campus Building, 623 S. Wabash Ave., and the South Wabash Center, 1104 S. Wabash

Ave., trying to encourage students to walk out.

"I pretty much went to every classroom reminding students to leave class and go to the protest," Walker said. "Sure, our classes and education are important, but the future of our country is important, too."

By 11:45 a.m., more than 100 students gathered outside the Wabash Campus Building ready to march to Federal Plaza. Students passed around a megaphone and expressed their thoughts about the current gov-

ernment, getting the crowd riled up for the five-block walk.

"Silence is violence, so the change starts with you," said Jeremiah Hammerling, a documentary film major. "This is a criminal regime and they don't give a shit about you."

Hammerling and others then led the crowd, most of which was made up of students, to the World Can't Wait rally, where students from other schools, including the University of Illinois at Chicago and Harper College, had already converged.

Hamlin was already on stage welcoming crowds of people to the event with faculty advisor Tom Greif, a professor in the Liberal Education department at Columbia. Hamlin was one of a handful of speakers at the rally, which was followed by a march north on Dearborn Street before returning to Federal Plaza via Clark Street.

A movement of this magnitude, not only citywide but nationwide, has never happened before in this county, according to Greif.

"We have people coming together from all different perspectives," Greif said. "They share the same common feeling that the Bush regime is leading this country into a state of disaster, and the world along with it."

Joan Gray, a arts entertainment and media management major, walked out of her English class at Columbia with friends to show support for the rally.

"I wanted to be part of the change because we need to do something about this business," Gray said. "More Columbia students should be involved if we want something to happen."

Joann Mitchell, spokesperson for the Chicago chapter of World Can't Wait, said Columbia students played an important role in the rally.

"We had Columbia students who volunteered right off the top, offering to help set up the day of the event," Mitchell said. "And when the entire Columbia contingent marched into Federal Plaza, it was really tremendous, raising the spirit of the whole event."

Columbia students who were struggling over whether or not to join the rally ultimately made the right choice by voicing their own opinions, Greif said.

"It speaks very, very highly of Columbia," Greif said. "Students are taking the time and energy because they sense they have a role to play in changing human history."



Erin Mash/The Chronicle

Early childhood education major Tanis Clark makes a sign outside Columbia's South Wabash Building, 623 S. Wabash Ave. More than 100 Columbia students took part in Wednesday's walk-out and rally at Federal Plaza.

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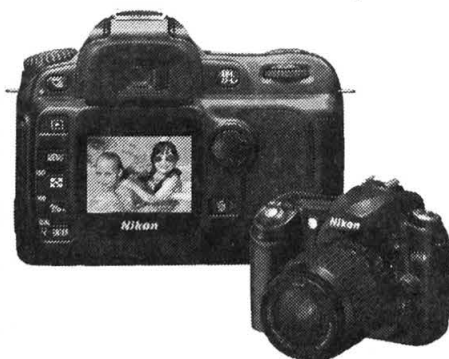
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# Chicagoland students get the Gift of Sight

**Organization teams up with schools and retailers to give children glasses**

By Cathleen Stanger  
Staff Writer

For the first time, sixth grader Denzel (whose last name has not been used because he is a minor) scored high enough on his school's standardized tests that he didn't have to enroll in summer classes, an accomplishment due in part to the Gift of Sight program.

Chicago Communities in Schools, an organization connecting Chicago public schools and families with social services, and the Gift of Sight Foundation teamed up to help local students see better at the third annual Chicago Children's Clinic, which was held Oct. 17 through Oct. 28.

Gift of Sight aims to provide students like Denzel free eye examinations and glasses, including all the amenities such as brand name eye-wear, fittings and adjustments, to help improve their education.

"This clinic provides eye care to thousands of students who are visually impaired and in need of eye care," said Dr. James Ross,

optometrist at LensCrafters, a company involved with Gift of Sight. "By providing these glasses, it creates a better learning environment, both for the school and the students that live in the community."

Approximately 45,000 Chicago students fail their annual school vision screenings, according to the Gift of Sight program. By the age of 12, more than 20 percent of children need vision corrections, and the number jumps to 43 percent by the age of 17.

Ross said everybody in the program benefits from the clinic, from the volunteers to the children.

"I enjoy it very much," Ross said. "I enjoy helping the inner-city students, as well as the community. The Chicago Children's Clinic allows me to give back to the community from which I came."

The Chicago Children's Clinic served more than 6,000 students' needs for glasses, according to Alonzo Brown, communications specialist for the Chicago Public Schools.

Chicago Communities in Schools, Chicago Public Schools and the Lions Club worked together and recognized a need for students to be able to see better.

With the help of volunteers from Luxottica Retail, which includes



Courtesy Alonzo Brown

More than 1,500 volunteers, some of which pictured above, were on hand to provide comprehensive eye exams and free glass to more than 6,000 students recently at Near North Metropolitan High School, 1450 N. Larrabee St.

LensCrafters employees and volunteers from CCIS and CPS, the students are examined and given glasses.

Schools are pre-selected among the partners, and are scheduled over a two-week period to receive the services.

The Gift of Sight Foundation conducted a two-week clinic last year that offered 3,200 CPS students glasses and exams in April 2004. And in October 2004, it provided another 2,049 kids with eye care.

Jason Slattery, an optometrist

from LensCrafters who took part in last year's Chicago Children's Clinic, said he feels good about helping out with the program.

"The look on a child's face when you put a pair of glasses on them, and for the first time they can see, and you're the first face they look at, it makes you feel like you made a difference," Slattery said.

The foundation also provides help internationally. The worldwide mission takes place annually, traveling to developing countries like Mexico, Thailand and

Ecuador, among others. The same free eye care treatment is delivered to the people in the foreign countries.

According to the Gift of Sight's website, since 1988, the Gift of Sight program has teamed with more than 880 LensCrafters stores, and provided two traveling Vision Vans offering free vision screenings, fittings, adjustments, exams, and new glasses to over 350,000 people annually throughout 48 states. People under 21 years old, represent more than 60 percent of those helped.

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# 'Living Comic Book' a novel concept for Chicago theater

**Weekly improv show gives audience a chance to participate**

By Troy Covello  
Staff Writer

Chicago prides itself as place where comedians get their starts, and that tradition continues at the Improv Comedy Sportz Theater.

ArcTangent Productions' "The Living Comic Book and Novel Concept" plays on Thursday nights at the Comedy Sportz Theater, 2851 N. Halsted St. The show makes an attempt at improvisational comedy through audience participation.

For performer and DePaul

University student Jady Brooks, it's the team aspect between the audience and actors that makes the show fun.

"Rather than being discovered, I'd like to continue working with people I enjoy and respect, and keep getting better," Brooks said. "I'm most happy after shows where I made my group laugh, engaged the audience, and surprised myself."

The first half of the show is based around the concept of a real-life comic book.

"[The Living Comic Book] asks the audience to create three panels from a comic book by using cutouts, drawings, pictures and the like before the show," said Jerry Schulman, one of the nine per-

formers in the show. "We see the panels for the first time on stage and then improvise a storyline and characters in comic book fashion."

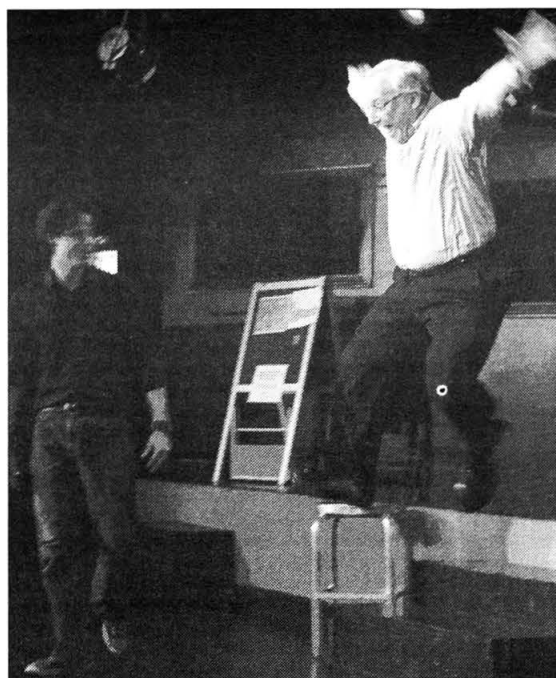
Between looking at the audience's panels, the performers improvise scenes among themselves that are loosely based on the panels. A recent performance centered mainly around magical scrolls and ninjas. The scrolls were meant to give the power to produce the ultimate Hollywood movie, described by the actors as *Schindler's List* meets *Jaws*. One of the actors decided the new movie would be called *Fire Under Courage*.

"It was funny how they just roll with it," said Audra Meredith, who came to see her friend, Joe White, who performs in the show. "This is my first comedy show," Meredith said. "I didn't even have theater in my high school."

The second half of the show, the "Novel Concept," is also based on audience participation. During the intermission, audience members write five different keywords on note cards and then give them back to the performers.

"We create an improvised novel from the novelist's comments and actor's ingenuity in creating scenes," Schulman said.

The opening night was narrated by Brooks. During the skit, Brooks at her desk while pretending to write a novel on her laptop. She shouted out ideas, read from audience members' cards, for the actors



Mauricio Rubio/The Chronicle

Left and right: performers in the ArcTangent Production of "The Living Comic Book and Novel Concept" take the stage after audience members gave them a scene to act out on Nov. 3 at the Comedy Sportz Theater, 2851 N. Halsted St.

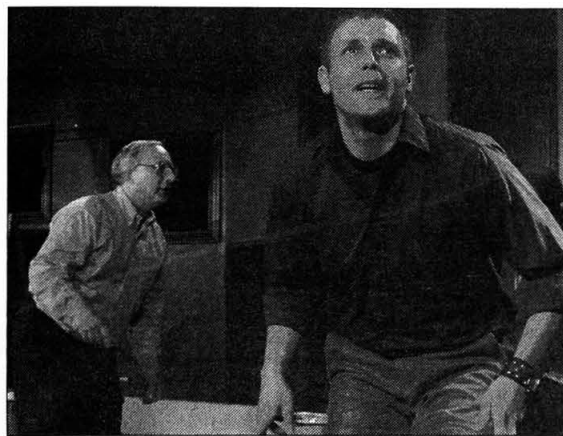
on the set below to act out. For instance, she shouted "homeless people," and the actors acted like they were living in a society where everyone was homeless. At one point, the actors even went into a beatnik poetry skit.

"The formatting is crucial," said Brooks about her role in the "Novel Concept." Brooks also said that deciding which cards to read from the audience usually meant

finding legible handwriting.

"It's one of the more unique shows you're going to see," said the director of the show, Tony Rielage. "The audience gives more input than they normally do."

*Comedy Sportz Theatre is located at 2851 N. Halsted St. The show plays on Thursdays at 10:30 p.m. through Dec. 15, with the exception of Thanksgiving. Admission is \$10, \$7 for students.*



## March: Demonstration builds movement

have a laundry list of reasons explaining what was being protested. Instead, the demonstration had a clear consensus of what was being opposed—George Bush.

"I think a lot of problems are beginning to point to one source," said Erica McClendon, who lives in Hyde Park. "Whether you're here about abortion rights, the environment or freedom of religion, they are all beginning to have one voice."

The rally and nearly 20-block

march through the Loop was conducted under heavy police supervision, possibly to avoid a scene similar to the protest in March 2003, which saw demonstrators halt rush-hour traffic on Lake Shore Drive. Along with mounted police and others in riot gear, the Office of Emergency Management and Communications brought in a van with a surveillance camera mounted atop a tall antenna.

Joe Iosbaker, an activist since the end of Vietnam and organizer who helped plan the March 2003 protest, drew correlations between current movements and those of the past.

"We're building on the consciousness created by the Vietnam War movement," Iosbaker said. "It took years before activists came to

understand that Vietnam was not a mistake, but an example of what the U.S. was about in the world. With this war, the organizers had that as an understanding beforehand."

The peaceful march led demonstrators north down Dearborn Street to Wacker Drive, where protesters turned west and later proceeded back to Federal Plaza by heading south down Clark Street. The only disturbance came when an unidentified man began shouting "God Bless America" wildly at protesters and calling them un-American. The man was

restrained by police and later told to leave.

Darrell Bloom, a professor at National-Louis University, was on his way to a conference when he stopped across the street from Federal Plaza to watch what was going on. Bloom, who supported the demonstration, said having so many young people willing to take risks in their lives to voice their opinions about the country will at the very least stir up debate.

"I think people giving their voice empowers movements to gain attention," Bloom said. "The

whole anti-war movement has forced Bush to respond to it. He has to make a comment on it."

Bush has commented on protesters in the past saying they have a right to free speech but doesn't expect everyone to agree with him.

At the end of the nearly five-hour protest, Greif explained that World Can't Wait's next target will be President Bush's State of the Union Address in January. There, Greif said, the organization plans to interrupt the address and tell the president to "shut up."

"Once people see that this is real, that there is a movement that is serious about stopping this, then I think you're going to see people start coming out of the woodwork like crazy," Gold said

**"I think people giving their voice empowers movements to gain attention."**

—Darrell Bloom, professor at National-Louis University

### Drinking drains man's cash flow, memory

After a night of drinking on Oct. 29, a 19-year-old man called police after exiting the Harrison CTA station at 600 S. State St. The man told police he had lost his "brown leather bi-fold wallet" some point on his commute home. Inside were state and college identifications, debit and credit cards, and \$3 cash.

### Pop talk turns threatening

A female in her 30s tried to purchase a beverage at the Walgreens Pharmacy at 2 E. Roosevelt Road on Oct. 30, but didn't have any money. The employee would not let her take the beverage and the two began to exchange words. The offender told the employee, "When you get off work, I got something for you," and then left the store. Fearing for her safety, the employee called police, who were unable to locate a suspect.



Josh Covarrubias/The Chronicle

### Cell thief answers victim's call

A 23-year-old woman left her classroom at the Alexandroff Campus Center, 600 S. Michigan Ave., on Oct. 26 and realized she had forgotten her cell phone. After returning to the classroom the phone was missing, so she dialed its number. A man answered and informed the woman that he wanted the cell phone, so he was going to keep it.

### Street slasher flees, hides in nearest alley

A 20-year-old male was walking back to his residence at 525 S. State St., when he was approached by a 33-year-old male who blocked his path. The offender then cut the victim on the left side of his stomach and walked away. After police arrived, security at the victim's residence noticed the offender behind the building in an alley. Police arrested the man and transported him for processing.

—Compiled by Chronicle staff through information provided by the Chicago Police Department.



## Nationwide day of rallies aimed at ousting Bush

**Chicago's World Can't Wait protest draws more than 1,000**

By James Ewert  
Assistant City Beat Editor

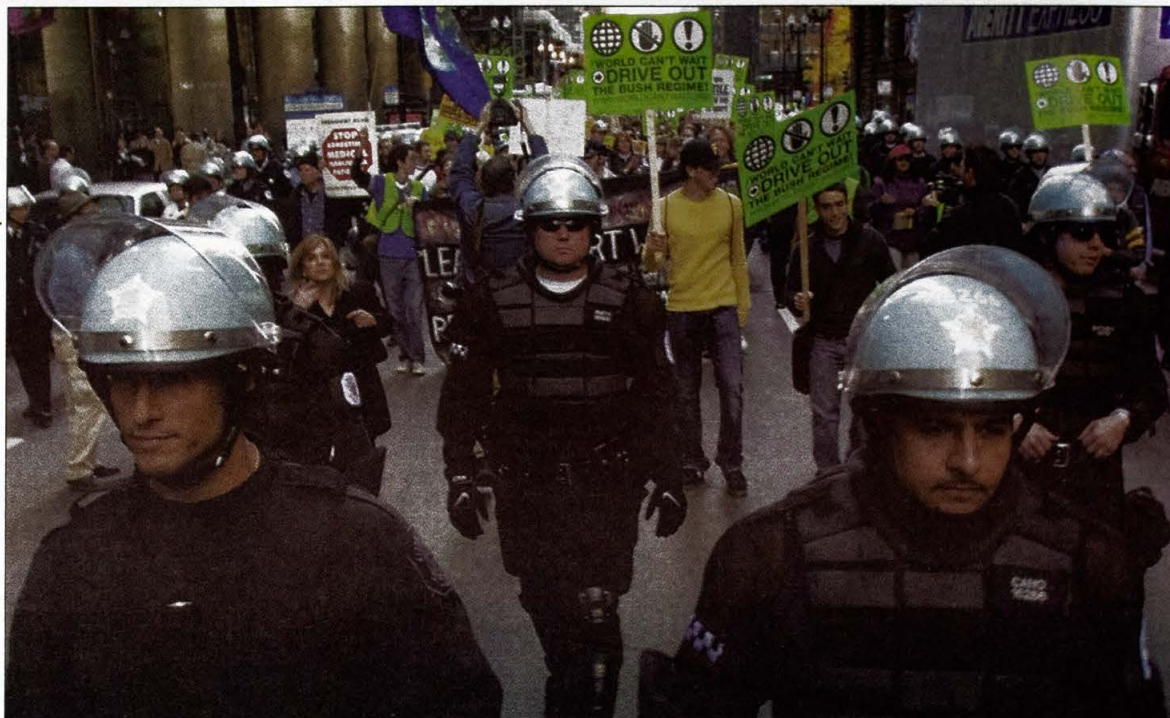
To mark the first anniversary of President Bush's re-election, hundreds of protesters carrying green signs and clad in green vests gathered Nov. 2 in Federal Plaza in what organizers called the first step toward creating an ongoing movement to "drive out the Bush regime".

World Can't Wait, created 4 months ago to focus the anti-war movement, sponsored Chicago's protest. World Can't Wait organized the national day of resistance that saw actions in nearly 70 other cities, including New York, Los Angeles, Seattle and Madison, Wis. Columbia students, along with those from more than 140 other colleges and high schools across the country, took part in walkouts and rallies protesting the Bush administration.

John Gold, from the World Can't Wait's New York office, said attention surrounding the movement took off during the two weeks prior to the march. Gold said recent developments involving the Bush administration, like the CIA leak indictments, controversial Supreme Court nominations and the continuing war in Iraq, has increased the need for change.

"I think people are sensing all this," Gold said. "They're wanting to move on it. I think they've wanted to for a while, but there was no vehicle, there was nobody even trying to mobilize people. We're starting something and we're not stopping until these people leave," Gold said.

Tom Greif, a Columbia profes-



Eric Davis/The Chronicle

Chicago Police officers lead the World Can't Wait march along Clark Street on Nov. 2, following a rally at Federal Plaza. People in nearly 70 cities nationwide held protests that organizers say are part of a larger movement to drive President George W. Bush out of office. About 300 police officers were on hand in Chicago as more than 1,000 supporters, many high school and college students who walked out of class, held signs and shouted during the two-mile march through the Loop.

and one of the main speakers at the Chicago rally, said in his opening statement to the crowd that the day's protest would not be just another day of demonstration, but rather the start to a resistance.

The crowd of 1,000 was mainly composed of Chicago area high school and college students participating in an 11 a.m. walkout, of which Columbia students had one of the largest contingents. Along

with Greif, Columbia student Samantha Hamlin was also a speaker at the demonstration featuring area musicians and poets, including statements from well-known authors Studs Terkel and Howard Zinn.

Zinn's message was read to the crowd and spoke of the historical significance of the uncertain times Americans are living in, noting the importance students and youth have in determining the future of the country. Mike Nussbaum, the actor and Chicago-area native who delivered Zinn's message to the crowd, said even though there has not been a perceived need for a movement by young people without a draft, he believes they are starting to acknowledge their critical role anyways.

"I think even without [the draft], they are beginning to wake up and realize how important they are," Nussbaum said. "It's about collecting people and helping them recognize that it's their message. I

don't care if it doesn't happen today or tomorrow, it will happen next month or a year from now. If we have enough people get together it will happen."

World Can't Wait organizer Naazima Williams has been gathering people for the past four months. Williams said she and other World Can't Wait organizers have been going around to different neighborhoods since the summer, dropping leaflets in communities and putting up the organization's green stickers.

"We've been trying to get the word out that this isn't a one-day thing; this is just the start," Williams said. "We want to build a movement."

Williams, like many demonstrators and organizers, got involved because of her mounting frustrations with the Bush administration. Unlike many other previous protests, last Wednesday's didn't

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Michael Jarecki/The Chronicle

Student protesters ignite the American flag after returning to Federal Plaza following the World Can't Wait march through the Loop on Nov. 2.

## A brief on beef

In a city with two Major League baseball teams, it's no wonder why fans eat so many hot dogs. Both Wrigley Field and U.S. Cellular Field made the top ten hot dog eating stadiums in 2005, according to the National Hot Dog and Sausage Council, which conducts research to improve manufacturing.

Wrigley Field came in third place with 1,545,500 hot dogs and U.S. Cellular Field placed tenth, with 495,000.

One of Chicago's favorite hot dogs is Vienna Beef, which got its start more than 100 years ago when two young immigrants from Austria-Hungary brought their frankfurter recipes to the World's Columbian Exhibition, otherwise known as the World's Fair.

Visitors liked the Vienna Beef hot dogs so much a factory was built soon after on Maxwell Street. By 1970, headquarters moved to 2501 N. Damen Ave. to expand production. Here is a quick glimpse at Vienna Beef.

### Meat mediator

Bob Schwartz, a senior vice president for Vienna Beef, said the privately owned hot dog company has stayed put in Chicago, but has quietly been expanding their reach beyond just sausage products.

"We realized that man doesn't live by hot dogs alone. We now have a full line of deli meats, pickles, soups and chilies," Schwartz said.

### A lot of buns

Vienna's other business ventures have expanded so much that its pickle and soup business now makes up about 30 percent of its produces. At the Damen Avenue plant, approximately 300,000 hot dogs are made per day.

### Nothing but bull

The hot dogs Vienna makes are different from others because they use bull meat, which is higher in protein and lower in fat than cow meat. Schwartz said they never cut corners and the main ingredient in the hot dogs is simplicity.

### Dog domination

Vienna supplies 80 percent of Chicago's 1,800 plus hot dog vendors, and even though Vienna may not have invented the Chicago style hot dog, they have become synonymous with Chicago and hot dogs.

"We give them credibility," Schwartz said. "It's kind of like a stamp of approval. When customers see that yellow, red and blue sign or umbrella, there is an assumption of quality with the moniker."

### Doggie dress-up

Schwartz said a Chicago style hot dog consists of a Vienna Beef hot dog, a steamed

poppy seed bun, and is equipped with mustard, chopped or sliced onions and tomatoes, green relish, a slice of pickle, a dash of celery salt, and a couple of jalapeño peppers.

"Absolutely no ketchup," Schwartz said. "Unless you're under the age of five, no ketchup."

